VOGUE

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SEPT. 1

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300-page
issue

fashion
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you'll
love...

85 great
American looks
and how to
wear them



the New York Collections

Our $20 an ounce Make-Up. Because a beautiful face is priceless.

Countess Isserlyn Make-Up isn't just something to be dabbed on to help you cover your face.

Rather, it is something to find your best face with.

To accomplish this, though, you must begin at the beginning. By carefully selecting, with the expert help of an Alexandra de Markoff trained specialist, the one shade that most belongs on your face.

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PENN

COVER: Opening The New York Collections, Adolfo's black-and-white pants suit—easy, racy, this season's way to be in separates for small-evening evenings. (More about it, page 290.) Earrings by Holly Dale for Internat. . . . This season's beauty news: real-makeup makeup for a face with more definition, more outline. Here, Dina Merrill's Honey Peach Liquid Foundation brings a smooth paleness to the skin, with Dusky Rose Sheer Blush for contour and shading; the mouth outlined and colored in with Glazed Chestnut Frosted Lipstick. Suga coif.

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246–249 Aubergine—New color at night in The New York Collections
254–273 Great day looks in The New York Collections: all-of-a-tone dressing; the suit with a blouson jacket; rolled sleeves, sweaters underneath; real raingear; the wrap-and-tie coat—every way over everything; easy little suit looks, pants suits, sweatery dresses; soft swingy navy; the furry chopped coat over pants
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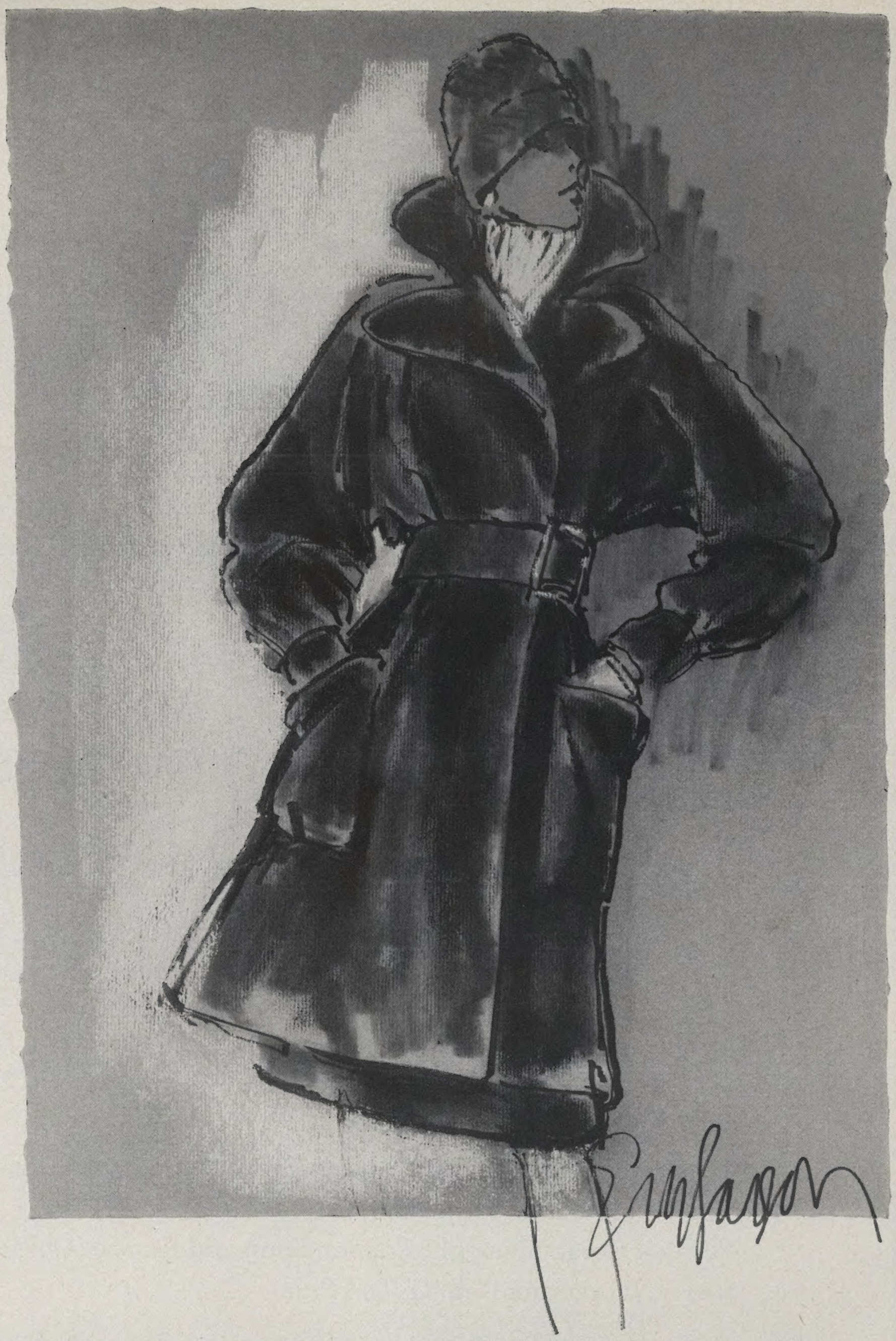


'My newest lipstick gives your lips
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There are 8 precious SpunGold Colors in this new 'Ultima' II Super-Luscious frost formula. Goldleaf/Goldfoil Pink/ Vermeil Coral/Spungold Copper/Spungold Bronze/Golden Sherry/Florentine Red/Gilded Plum.

'Ultima' II—Charles Revson



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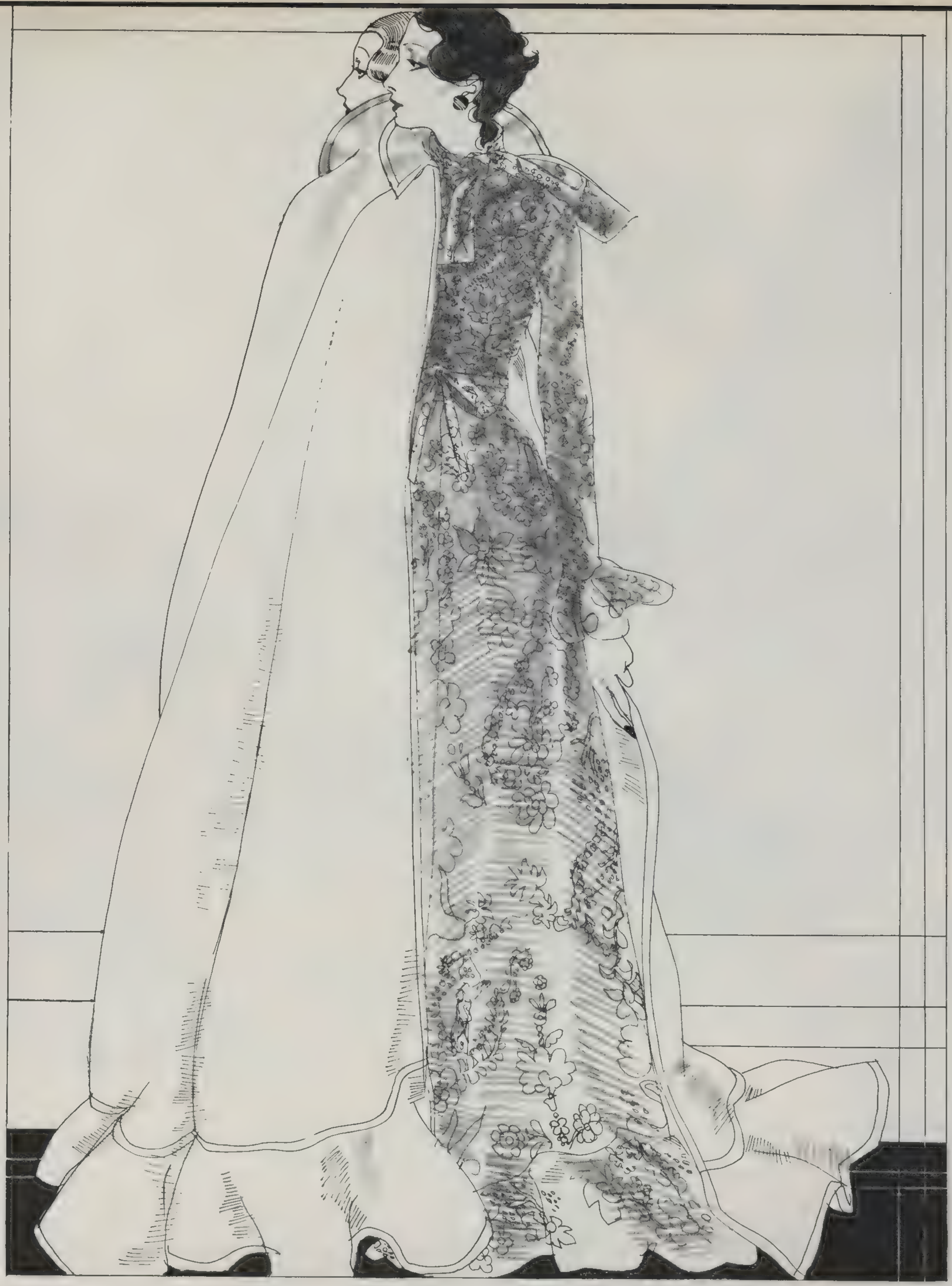
A velveteen shirted jacket over tailored flannel pants and soft crepe shirt...the new ease of evening dressing by ST. LAURENT Rive Gauche. Jacket, $250. Pants, $70. Shirt, $75.



HAT BY JANET LEITNER

BELLE SAUNDERS for

Abe Schrader



VERY *Saks Fifth Avenue*

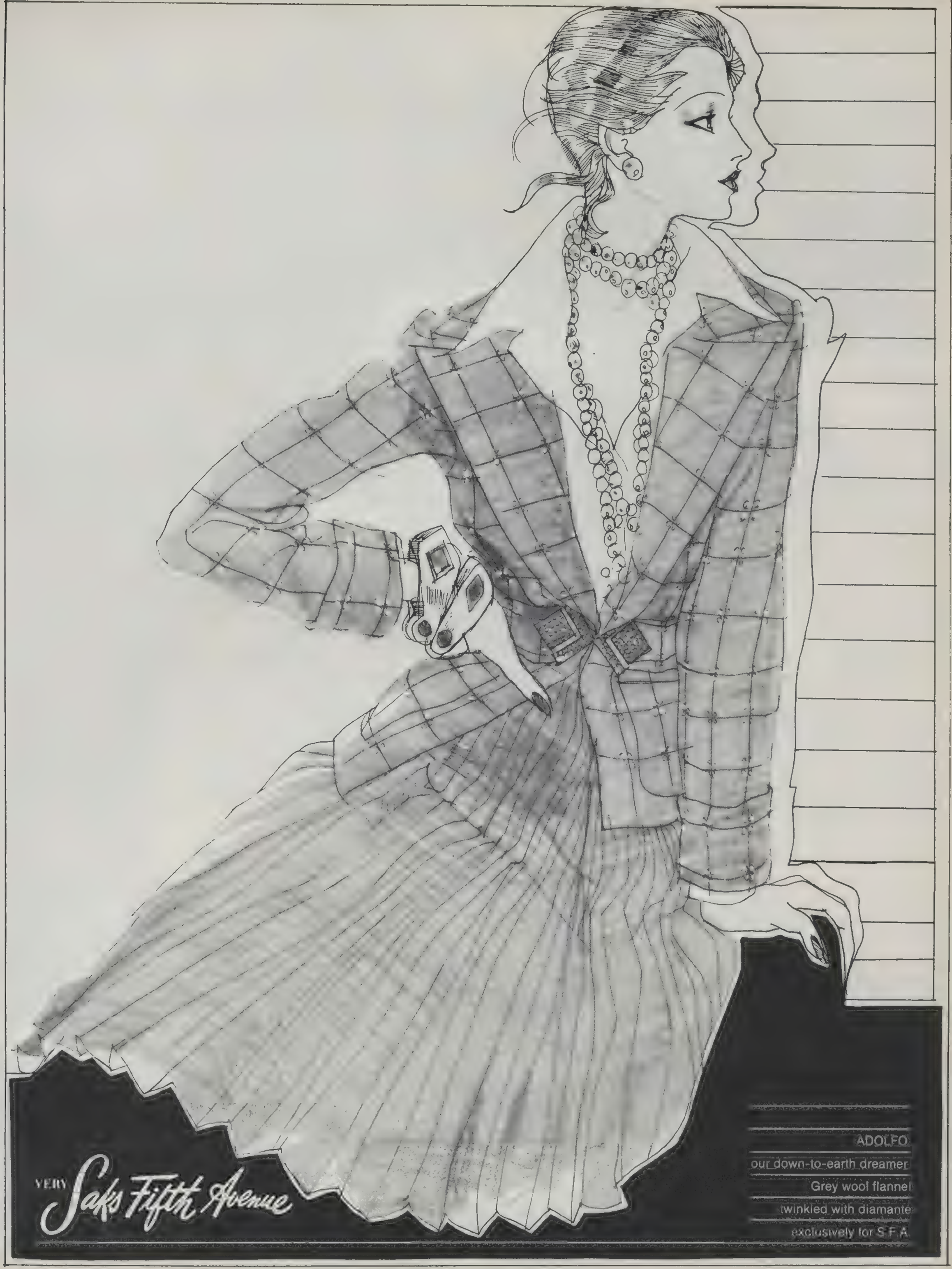
Marc Bohan for CHRISTIAN DIOR.
A legendary gesture that's
ours alone. Cape, flowering gown
in orange and rouge



VERY *Saks Fifth Avenue*

CHESTER WEINBERG,
in the mood for
something light. Silk,
sequins and a little
softness, in aquamarine,
and ours alone.


OSCAR DE LA RENTA,
great at razzmatazz.
A blazer, jewelling,
his natural polish.
Our exclusive in
emerald green.
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VERY Saks Fifth Avenue
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Grey wool flannel
twinkled with diamante
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Lillie Rubin

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CHARLOTTE RALEIGH HOUSTON SAN ANTONIO LUBBOCK DALLAS ARLINGTON AUSTIN COLORADO SPRINGS DENVER

Two on the aisle—

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Anne Klein

In a great jacket year,
a new look at the blazer.
Bone and brown wool
flannel jacket,
waistcoat,
earth brown trousers,
ribbed turtleneck,
Forecast Sportswear

Kaufmann's
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JACK COWLEY

Photographed in the Plaza

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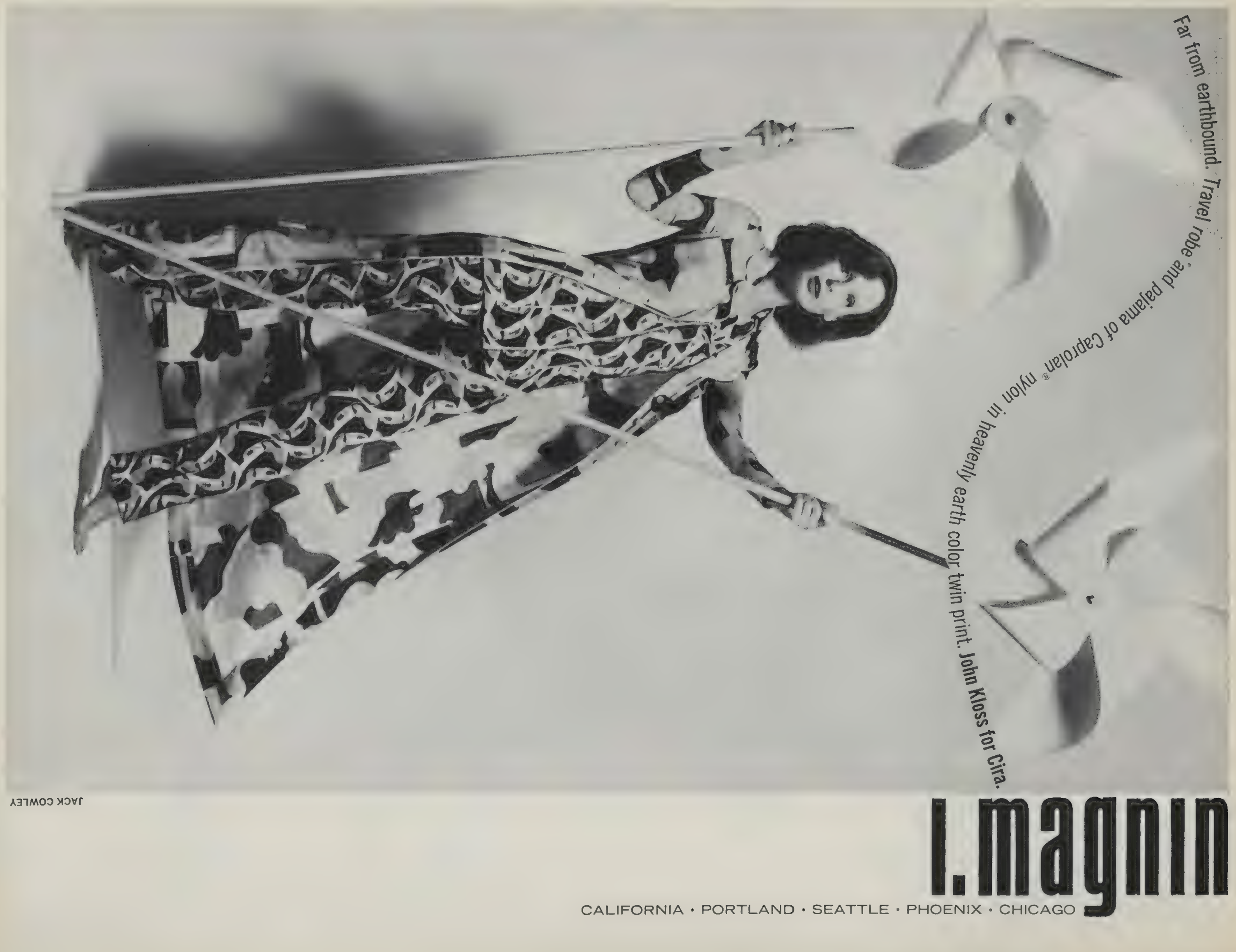
Pause for a minute and consider how much your wardrobe could use this serene and graceful dress and jacket. Woven jacquard tie fabric of DACRON® VIII* polyester has subtle luster and refinement. Green with chartreuse. Black with pink.

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*Reg. DuPont T.M.

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PHILADELPHIA


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OF OKLAHOMA CITY
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HER FOLLOWING braves all for **Calvin Klein's** bravura. Pure theatre wool melton by J. P. Stevens spotlighted with lynx.

JACK COWLEY

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mollie parnis *Boutique*

• BOUTIQUE • BOUTIQUE • BOUTIQUE •



HER FOLLOWING toasts the talk of the town. **Pierre Cardin's** dress of top billing wool by Meyer Woolens has all the lines.

JACK COWLEY

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Designed by Shannon Rodgers



Garfinckels, Harzfeld's, Hutzler's, Frederick & Nelson, Rich's,.



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1943–
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1944–
Claire McCardell
1945–
Gilbert Adrian
Tina Leser
Emily Wilkens
1946–
Clare Potter
Omar Kiam
Vincent Monte-Sano
1947–
Nettie Rosenstein
Mark Mooring
Jack Horwitz
Adele Simpson
1948–
Hattie Carnegie
1949–
Pauline Trigere
1950–
Bonnie Cashin
Charles James
1951–
Jane Derby
1952–
Ben Zuckerman
Ben Sommers of Capezio
1953–
Thomas F. Brigance
1954–
James Galanos
1955–
Jeanne Campbell of Sportwhirl
Anne Klein
Kasper
1956–
Luis Estevez
Sally Victor
*Norman Norell
1957–
Leslie Morris
Sydney Wragge
1958–
*Claire McCardell
Arnold Scaasi
1959–
*Pauline Trigere
*James Galanos
1960–
Ferdinando Sarmi
Jacques Tiffeau
1961–
*Ben Zuckerman
Bill Blass
Gustave Tassell
1962–
Donald Brooks
1963–
Rudi Gernreich
1964–
Geoffrey Beene
1966–
Dominic
1967–
*Rudi Gernreich
Oscar de la Renta
1968–
George Halley
Luba of Elite Juniors
1969–
Stan Herman
Victor Joris
1970–
*Bill Blass
Giorgio di Sant'Angelo
Chester Weinberg
1971–
*Bill Blass
*Anne Klein
Halston
Betsey Johnson
1972–
*Bonnie Cashin
John Anthony
Halston

*Hall of Fame–Three-time Winner





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FLORIDA

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BOSTON

foley's
HOUSTON

LAZARUS
COLUMBUS

Rike's
DAYTON

Sanger-Harris
DALLAS

shillito's
CINCINNATI

Boston Store
MILWAUKEE

Bullock's
STANFORD

Clothes by RALPH LAUREN for Polo and JOHN ANTHONY, at BLOOMINGDALE'S.



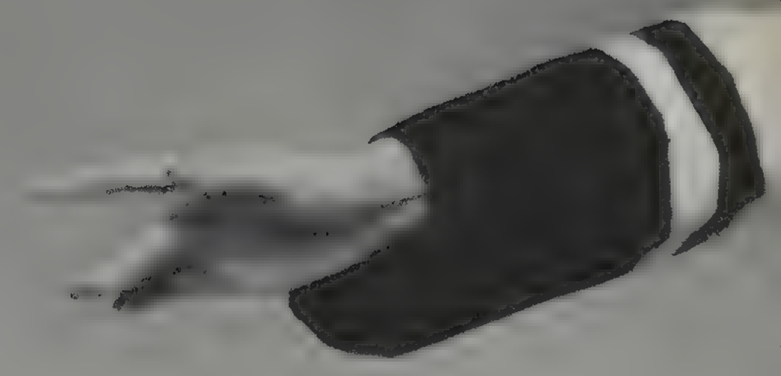
HALSTON / BLOOMINGDALE'S



"When fashion has *this* much impact, one's make-up
must be equally dazzling. My brilliantly rich
Creme Lipstick is (possibly) the only jewel you need."

Dina Merrill





"Drawn to a play of color? Discover Silk Shadows.
Each tri-color compact contains a creamy blue, green and mauve.
Go all-pale...opt for brilliance...or pure, sultry smoke tones."

Dina Merrill



GEOFFREY BEENE

Filene's

BOSTON



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in a woman's skin. Moisture Mantle acts as a silken coverlet
that helps your make-up perform flawlessly."

Dina Merrill





ANNE KLEIN

Bullock's

LOS ANGELES

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Dina Merrill



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Rikes

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Dina Merrill







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Dina Merrill

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Dina Merrill

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FLORIDA





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Dina Merrill

RUDI GERNREICH

LAZARUS

COLUMBUS





"Make-up must be as smooth and effortless as today's fashion ...
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Dina Merrill



JEANNE CAMPBELL

Sanger-Harris

DALLAS





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Dina Merrill



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Boston Store

MILWAUKEE





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with just the perfect balance of color and frost."

Dina Merrill



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Bullock's

STANFORD

Bill Blass for Martha



Drawing by Sandra Leichman

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Woman's best friend. Sweater set with pants in a pure wool knit. About $135. Lord & Taylor, Neiman-Marcus, Marshall Field & Co., Bullock's.





LIQUID MOISTURE MAKEUP WITH HYDROLYZED PROTEIN. It conditions your skin. Helps preserve moisture. And actually fills in lines to give a smoother, younger look. It's incredibly creamy so it blends easily and flawlessly. 8 skin-matched shades.

PERFECT LASHES PROTEIN CONDITIONER MASCARA. A moisture-rich formula that works on the same principle as those great conditioners that give your hair body and lustre. Helps condition dry, brittle lashes to make them thicker and longer. 4 shades—all water-resistant.

SILKSTICKS. A totally new concept that doesn't feel like ordinary lipstick (the weighty, waxy sensation is gone). And the protein formulation not only helps smooth tiny cracks and lines, it conditions lips all day. 16 translucent shades plus 4 new translucent frosteds.

PERFECT LASHES OVERNIGHT PROTEIN CONDITIONER. A colorless cream concentrate that coats lashes with a rich texturizing film. Helps them feel silky and supple. Special oils add gloss and lustre, help prevent breakage. Intensive protein moisturizer conditions abused, wispy, worn-out lashes, too.

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AND NOW, MS. AMERICAN WOMAN, COSMETICS WITH PROTEIN CONDITIONERS. BECAUSE THE LAST THING WE NEED IS ANOTHER TOOTY-FRUITY MAKEUP.

This isn't another bunch of high-priced, fancy cover-ups. It's an intelligent group of basic, beautiful things with a total new premise: Hydrolyzed Protein. Which, incidentally, we use *only* where it makes sense. And where its conditioning can do the most good. Everything's dermatologist-tested. And everything works. So frankly, Ms., why should you merely *look* beautiful when you can *be* beautiful?

COTY BELIEVES BEAUTY IS MORE THAN JUST TOP OF THE SKIN DEEP. COTY ORIGINALS

YOU'VE COME TO A PAGE WORTH TEARING OUT. RONA.

FRINGED JACKET AND DRESS COSTUME OF MOHAIR AND POLYESTER IN CHARCOAL/BROWN, BLUE/BEIGE. MOHAIR IS FABULOUS FOR THE NEW MONOCHROMATIC EFFECTS, AS SHOWN IN THIS WINDOWPANE PLAID. IT GIVES EACH TONE A LUSTROUS BEAUTY OF ITS OWN. DESIGNED BY MARIO FORTE. SIZES 8 TO 18. ABOUT $120. FOR STORE NEAREST YOU, WRITE RONA, 330 SEVENTH AVENUE, NEW YORK 10001.



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THE QUALITY ZIPPER

The zipper all the others try to be.

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you have to start the way they started.

Every one of the marvelous tops you see across the page are one of our marvelous Clothes Hose. The fabulous color pantyhose are our fabulous color pantyhose.

Together, they're body clothes.

Clothes you wear before you wear anything else. That fit and form to every curve of your body.

They don't pull up and never fall down because the top snaps around the bottom. They're soft and supple. They're naturally sensuous. And nothing you put on your body should be anything less.

It's a new way to look and feel and dress. We begin it, now you make it yours.

With little skirts. And long skirts. A kooky vest or simple sweater. Things you already own and things you want to own.

We've made our body clothes very easy for you to have. Just send to the stores we've listed. Or call. Or visit the hosiery departments in the stores themselves.

Don't worry about getting the right fit, either. Clothes Hose are made of stretch fabrics so the sizes shape to every shape. But just to make sure, we've made each Clothes Hose size correspond with a dress size. And nothing fits better than our pantyhose.

Once you wear them you won't want anything else on your body. Unless it's over our body clothes.

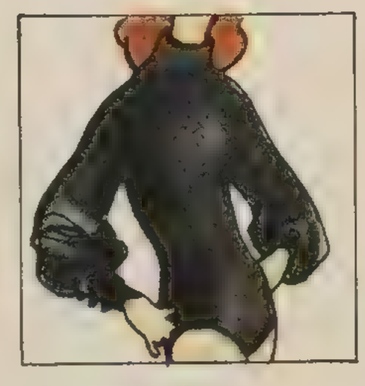
Clothes Hose™ and Panty Hose by Round-the-Clock.®



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Black or White
S/M (6-10), M/L (10-14).
$15.00



Fantasia
Navy or Camel w/Multi color print
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$15.00



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Pale Blue, Yellow, Pink, Purple, Brown, Grey, Winter White, Camel, S (6-8), M (10-12), L (12-14), XL (16-18). $15.00



Opaque
(one weight)
Sandal Foot
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(Sheer leg)
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Trim*	5'3"-5'7"	115-135 lbs.
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Clothes Hose all 100% Stretch Nylon. Pantyhose all 100% Airspun Nylon. Pantyhose in same colors as Clothes Hose plus lt., med., drk. beiges. Choose to mix or match.

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About $48 in 6-16 in a beau-
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The Weekender by the House of Branell

The scene is separates—color coordinated to pull together in a variety of ways for an easy look. And, there's an inside fabric story: the interplay of wovens and knits with a reverse color pattern, all in carefree 100% Acrilan® acrylic. Here's how the House of Branell plans the perfect weekend: Go-everywhere jumper in double-faced woven jacquerie. $53. Single-knit jersey shirt. $30. Mix-and-match with tailored pants, $30; and jacket, $80; both in the reverse-pattern wovens. Self-tied jersey blouse, $26. Of course, the Weekenders are part of the Wear Dated® program of **Monsanto**



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. . . by the fireside, sipping Drambuie, the famous liqueur blended from the finest aged Scotch whisky. And, what could make the moment more memorable than Crystal's famous alligator-insignia on a crisp step-in dress in a ribbed stripe of skipper navy/red, red/skipper navy, or chocolate/Drambuie mist, $46. Or, snowflake-patterned pantsuit in navy, red or gray, $70. Both, Dacron® doubleknit, 8 to 18.

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DETROIT







SAVOR THE LEISURE LIFE WITH DAVID CRYSTAL AND DRAMBUIE

. . . on the patio — Crystal adds the intriguing fashion touch of the alligator-insignia to these smooth and easy shapes. And, for the drink that intrigues — Drambuie on-the-rocks. It's the smooth, delicate liqueur perfect for any occasion. The shirtdress, front-buttoned and ribbed in Imperial blue, Kelly green or red, $46. 8 to 18. The one-piece layered look — striped sweater-effect over a short-sleeved dress. Red, green or navy with white, $42. 6 to 16. Both, Dacron® polyester doubleknit.

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. . . with the fashionable after-dinner drink, Drambuie on-the-rocks, a subtle, luxurious liqueur enjoyed the world over by both men and women. And, Crystal makes the evening complete with dresses that go everywhere with ease. Jacquard-patterned shirtdress, wool doubleknit, front-zipped and belted. Mauve or amber, $60. Sleek A-line worsted wool knit dress, oxford, coral or skipper navy, $46. Both, 8 to 18.

Prices slightly higher in the West.
All dresses available at all stores and at additional stores listed immediately following these pages.

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HOUSTON, TEXAS

VOGUE TRAVEL

By Pat Chase

New York—in sudden praise of

Knocking New York is like stickball: a game dear to New Yorkers but bewildering to almost everyone else. Talking about the substantial fact that New York is the fashion and art capital of the world, Mayor John V. Lindsay said, "For the creative young people not only of this country, but of countries around the world, New York is the place where they want to live and work."

The Mayor's right. Energies, frictions, crosscurrents charge this city. Every art feeds every other art, and for visitors who don't care about any art there are the people: where else can a man in high-laced roller skates, yellow goggles, and a cap with a polka-dotted parasol on the top be just one of the crowd?

This fall, New Yorkers, who quickly drop their own bad jokes, have decided to carp less and care more. Pulled out of the New York hat with the random abandon of a lottery, pop these events this month:

September 8: way up Fifth Avenue at Frank Lloyd Wright's spectacular, The Solomon R. Guggenheim Museum, the "art capital of the world" gets to look at the work of relatively unknown young artists of Amsterdam, Paris, and Düsseldorf.

September 15: a new production of Mozart's *Don Giovanni* opens at the New York City Opera, Julius Rudel's superb, second-only-in-size company that sells out alongside the Met even when both are going at once. As both will be from September 19 when Leonard Bernstein, who drapes bravura like an opera cape over his musicianship, conducts the Metropolitan Opera's opening *Carmen*.

September 17: the stroll-along series of Sunday walking tours organized by the Museum of the City of New York rambles through "The Fashionable Brooklyn of a Century Ago," by way of the Esplanade with its magnificent view of downtown Manhattan and the harbor.

September 19: The Metropolitan Museum of Art puts on exhibition drawings, watercolors, prints, and paintings by James Abbott McNeill Whistler in the museum's collection—a generous, elegant sum of Whistler's cool, subtle work with its often Oriental reticence and design.

On September 19, too, happens the first in a series of international dance performances at City Center—New York, it seems, can absorb and fill *(Continued on page 206)*

David Crystal savors the leisure life at these fine stores:

Aberdeen, S.D.
Marie O. Simmons Shop
Aberdeen, Wash. .....Browers
Abilene, Tex. .....Grissom's
Abingdon, Va. .....Maxine's
Adrian, Mich. .....Maurice's
Ahoskie, N.C.
Ahoskie Department Store
Aiken, S.C. .....Julia's Dress Shop
Akron, Ohio .....Birnbaum's
Albany, Ga. .....Rosenberg Bros.
Albemarle, N.C.
James Clothing—Leejames
Alexander City, Ala. .....Frohsin's
Alexandria, La. .....Gus Kaplan
Alpena, Mich. ... Grace Howe Inc.
Altoona, Pa. ... Brett's of Altoona
Amarillo, Tex. . Colbert's of Amarillo
Americus, Ga .....A. Cohen & Son
Amherst, Mass. ....House of Walsh
Amory, Miss. .....Casualaire
Anchorage, Alsk.
Welch's Style Shop
Anderson, S.C. .....Vogue Shop
Annapolis, Md. ...Monica Stephens
Ann Arbor, Mich.
Hutzel's—Mary Dibble
Anniston, Ala. .....Wakefield's
Arcadia, Calif. ....Hinshaw's
Ardmore, Okla. .... Daube's
Artesia, N.M. ..... Marsh's
Asheboro, N C. .....Belk-Yates Co.
Asheville, N.C. .....John Carroll
Ashland, Ky. .....Delmar's
Ashland, Ky. .....Mark-Matthews
Ashland, Ohio
Forecast Inc. Casual Shop
Athens, Ohio .....Logan's
Atlanta, Ga. .....Leon Frohsin
Attleboro, Mass. .....Milady's
Auburn, Ala. .....Polly-Tek Shoppe
Auburn, N.Y. ....Bramley's
Augusta, Ga. .....Cullum's
Bad Axe, Mich. ..Towne & Country
Baltimore, Md. . Hutzler's, Baltimore
Baltimore, Md. ....Miller Brothers
Barrington, Ill. ..Bob & Betty Shop
Barrington, R.I. .The Country Shop
Bastrop, La. .....Lois Style Shop
Batavia, N.Y.
McAlpine-Barton Ladies Shop
Batesburg, S.C. .....Garber's Inc
Bay City, Mich. ....Sams Brothers
Bellingham, Wash.
Robert Burns, Inc.
Beloit, Wisc. .....Clara Stone
Bemidji, Minn. ..... . Wilson's
Bennington, Vt. ..Vogue and Vanity
Benton Harbor, Mich. .....Helaines
Berryville, Va. ....The Colony Shop
Beverly Hills, Calif. ....Town Shop
Big Spring, Tex. ..... Swartz
Billings, Mont. ....Sophies
Binghamton, N.Y. .... Phils
Birmingham, Ala.
Jane Meade Dresses
Birmingham, Mich. ..... Chudik's
Bloomington, Ind. .The Kings' Shop
Bluefield, W. Va.
The Thornton Company
Boise, Idaho .....Carroll's
Boothbay Harbor, Me.
House of Logan
Boston, Mass. .. ..The Gray Shop
Boulder, Colo. .....Kahn's
Bound Brook, N.J. .....Lilaine's
Braddock, Pa. .....Fashion Spear
Bradford, Pa. . Fannin's Dress Shop
Brevard, N.C. .....Patterson's
Bristol, Tenn. ...The Fashion Shop
Brookings, S.D. .Cole's Dept. Store
Brunswick, Me.
The Canterbury Shop
Bryan, Tex. .....Lester's
Buffalo, N.Y. .....Mabel Danahy
Buffalo, N.Y. .....Slotkin's
Burlington, N.C. .....Blanchard's
Butler, Pa. .....Jaffe's
Caldwell, Idaho ..The Clothes Tree
Cambridge, Mass.
Gertrude Singer Inc.
Canton, Ill. .....Lee Rose
Canton, N.Y. .....Barbours
Carlsbad, Calif. ...The Casual Shop
Carmel, Calif. .....Cinderella Shop
Carrollton, Ky. ...The Carroll Shop
Casper, Wyo. .....Blakey & Co.
Cedar Rapids, Iowa .....Martin's
Chagrin Falls, Ohio .....Havre's
Champaign, Ill. ...Jos. Kuhn & Co.
Charleston, S.C. .....Berlin's
Charleston, W. Va. .The Vogue, Inc.
Charlottesville, Va.
Hazel M. Eastham, Inc.
Chatham, Mass. .....Samantha's
Chattanooga, Tenn. .....Hackney's
Checotah, Okla. .....Bateman's
Chehalis, Wash.
Bartel's Women's Shoppe
Chestertown, Md.
Bonnett's Town & Country Shop
Cheyenne, Wyo.
National Furs and Fashion
Chico, Calif. .....Grimage's
Chillicothe, Ohio .....Tudor's
Cincinnati, Ohio .....Pogue's
Clarksburg, W. Va. .....Broida's
Clarksdale, Miss. .The Style Shoppe
Clear Lake, Iowa .The Nichols Shop
Clinton, Mass.
Redwood Shop at Gould's
Clinton, N.C. .....The Town Shop
Colfax, Calif. . Cathy's Casual Corner
Colorado Springs, Colo. ..Gray Rose
Columbia, Mo.
Dean's Town & Country
Columbia, Mo. ....The Novus Shop
Columbia, S.C. .....Lisbeth Wolfe
Columbus, Miss. .....Pryor's
Concord, N.C. .....Robinson's Inc.
Cookeville, Tenn.
McMurray-Roberson Inc.
Cordele, Ga. .....Turton's Casuals
Cornelius, N.C.
Sample Room Fashions
Corning, N.Y. ....The Rockwell Co.
Coronado, Calif. .....Lelah Elgin
Corpus Christi, Tex. .Lichtenstein's
Culpeper, Va. .....Jayne's
Cumberland, Md. ....Peskin's, Inc.
Dallas, Tex. ....The Carriage Shop
Danvers, Mass. .....Lorraine Roy
Darien, Ct. .....Inez
Daytona Beach, Fla. ....Sussman's
Dayton, Ohio .....Billy Lewis
Deal, N.J. .....Lor-Ane, Inc.
Decatur, Ill. .....Van Law Carol's
Decatur, Ill. .....Williams
Dedham, Mass. .....Geishecker's
Deerfield, Ill. ....Emma Bandemer
DeKalb, Ill.
Eileen's Hi-Fashion & Casual Wear
Demopolis, Ala. .....Frohsin's
Des Moines, Iowa .....Wolf's
Dothan, Ala. .....Todd's Inc.
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Dubuque, Iowa ..Stevens—Zuckie's
Duluth, Minn. .....Arthur A. Silver
Dunkirk, N.Y. .....Jayne's
Dunn, N.C. .....The Little Shop
Dyersburg, Tenn. ....Schlesinger's
Easton, Pa. .....Groilmans
Eau Claire, Wisc. . The Fashion Store
Eden, N.C. .....Wright's
Elgin, Ill. .....The Boutique
Elizabeth, N.J. ....Mason Edwards
Elizabeth City, N.C.
M. G. Sawyer, Inc.
Elkin, N.C.
The Coker-Windsor Shop, Inc.
Elmira, N.Y. ..The Lovely Shop, Inc.
El Paso, Tex. .....Provincial Shop
Emporia, Va. .....Bloom Bros.
Endicott, N.Y. .....Lee's
Ephrata, Wash. ...The Barnes Shop
Escawaba, Mich. .Mata Brown Shop
Euclid, Ohio .....Gornik's
Eugene, Ore. .....Town & Travel
Eureka, Calif. .....Daly's
Evansville, Ind. .....Kaiser's
Excelsior, Minn. .....Nygren's
Fairmont, Minn. .....Georgia's
Fairmont, W. Va.
J. M. Hartleys & Son Co.
Fargo, N D. .....Black's
Fargo, N D. .....Sgutt's, Inc.
Fargo, N.D. .....Shotwell's
Faribault, Minn. .....The Leader
Farmville, Va. .....Baldwin's
Fayetteville, N.C. ..The Town Shop
Findlay, Ohio .....Gair's Inc.
Fitchburg, Mass. .....Baylins Inc.
Florence, S.C.
Nettie Elizabeth Shoppe
Flushing, Mich.
Para Mont Dress Shop
Fordyce, Ark.
Merle's House of Fashion
Forest City, N.C. ....Davis Sisters
Fort Collins, Colo. .....Julian's
Fort Dodge, Iowa
Hollywood Style Shop
Fort Myers, Fla. .....Elsa's Inc.
Fredericksburg, Va. .....Carley's
Freeport, Ill. .....Borchers Inc.
Freeport, Ill. .....Ruhl's
Fremont, Ohio
Schmidt Hat & Gift Shop
Fresno, Calif. .....Gottchalk's
Front Royal, Va. .....Weavers
Gainesville, Ga. .....Saul's
Galesburg, Ill. .....Fred Schubach
Gastonia, N.C. ..Matthews-Belk Co.
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McLean, Va. .....Michael Rose
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Michigan City, Ind. .....Ohming's
Middleburg, Va. .....Iron Jockey
Middletown, N.Y. ..Kassel Brothers
Midland, Mich. .....Mode Shop
Milford, Del. .....Derrickson's
Minocqua, Wisc. .Vacationland Togs
Minot, N.D. .....Baders
Mobile, Ala. .....Raphael's
Modesto, Calif. .....Lee's Apparel
Moline, Ill. .....La Rose
Monroe, La.
Bella Scherck Davidson, Inc.
Montgomery, Ala. .....Miller's
Montgomery, W. Va.
J. F. White & Son Inc.
Montpelier, Vt.
Peter Glenn Ski Shops
Morganton, N.C. .....Lazarus
Morgantown, W. Va. .....Finn's
Mt. Pleasant, Mich. The Clothes Tree
Mt. Vernon, Ohio .....Rudin's
Muscle Shoals, Ala. The Village Shop
Muskegon, Mich.
Cherin's Furs and Fine Apparel
Muskogee, Okla. .....Susman's
Nacogdoches, Tex. .....Schmidt's
Nantucket Island, Mass.
The Van Der Wolks
Nashville, Tenn. .....Grace's Shop
Nashua, N.H. .....Lady Avard's
Natchez, Miss. .....Ullman's
Neenah, Wisc. ....Carlson's Closet
Newark, Ohio ....Sharff's Fashion
New Bedford, Mass. ..Pat McKenna
New Bern, N.C. .....The Parisian
New Brunswick, N.J.
Zarra Dress Shop
Newburgh, N.Y. ..The Stroock Shop
New Britain, Ct. .....Birnbaum's
New Canaan, Ct. . Martha West of Ct.
New Hartford, N.Y. . E. Cramer & Son
New Haven, Ct. .....Esther's
New London, Ct. .....N. J. Gorra
New London, N.H.
The College Sport Shop
New Orleans, La. .....Kreeger's
New Providence, N.J. Ruth Lois, Inc.
Newton, Ks. .....Katherine's
Newton, Mass. .....The Ivy Shop
Niagara Falls, N.Y.
Wellesley Dress Shop
Norfolk, Va. ....Sarah Cohen, Inc.
Norristown, Pa. .....Feder's
North Attleboro, Mass.
M. A. Vigorito & Son, Inc.
North Canton, Ohio ..George-Ann's
Norton, Va. .....Cohen's
Norwich, N.Y. .....Carol Ann
Oak Park, Ill. Wm.Y. Gilmore & Sons
Ocala, Fla. .....Blocker's
Oconomowoc, Wisc.
Snyders of Oconomowoc
Odessa, Tex. .....L'Allegro
Oildale, Calif. .....Sullivan's
Oklahoma City, Okla. ....Jerome's
Olean, N.Y. .....Segall's
Omaha, Neb. .....Topp's
Onancock, Va. Glick & Sons Boutique
Oneonta, N.Y.
Henderson's Carriage Shop
Orangeburg, S.C.
The Maude L. Bryant Dress Shop
Oregon City, Ore. ...Lance Apparel
Orinda, Calif. .....Jack Hughes
Orleans, Mass. .....Beth Bishop
Oswego, N.Y. .....Shapiro's
Paducah, Ky. ....C. A. Brumley Co.
Painted Post, N.Y. ..Mary Kirkland
Palestine, Tex. .....Jay Shop
Park Ridge, Ill. ....The Park Shop
Patterson, Calif. Busy Bee Boutique
Peekskill, N.Y. ..Danton Dress Shop
Peekskill, N.Y. .Windsor Dress Shop
Pendleton, Ore.
The Frances Shop, Inc.
Pensacola, Fla. .Mary's Corner Shop
Peoria, Ill. ...Broms Furs-Fashions
Petersburg, Va. .....Ruckers
Philadelphia, Pa. .....Hannes
Phoenix, Ariz. .....Diamond's
Pierre, S.D. .....Lucas & Thiem Inc.
Pikesville, Md. .....1114 Shop
Pinehurst, N.C.
Christine's Boutique, Inc.
Pittsfield, Mass.
Miss Agnes Fashions
Plainfield, N. J. .....Tepper's
Plattsburgh, N.Y. .....The Tape
Measure—The Silken Thread
Plymouth, N.C. ....The Fashion Shop
Pomona, Calif.
John P. Evans "The Closet"
Pontiac, Mich.
Bloomfield Fashion Shop
Port Angeles, Wash. .....Adel's
Portland, Me. .The Harbor Shop Inc.
Portland, Ore. .Helen's "Of Course"
Portsmouth, N.H. ..... Tober's
Portsmouth, Va. .....The Famous
Poughkeepsie, N.Y. ...Rose Maries
Poughkeepsie, N.Y. .....Up-to-Date
Princeton, N.J. ..The English Shop
Pulaski, Va. .....Siglin's
Quincy, Mass. .....Ross of Quincy
Raleigh, N.C. .....Ellisberg's
Red Bank, N.J.
Wilhelmina Dobbins, Ltd.
Redwood City, Calif.
Francis Franklin
Reidsville, N.C. ....Hooper & Moore
Reno, Nev. .....Menard's, Ltd.
Ridgewood, N.J. .....Jenny Banta
Ridgway, Pa. ..Linnea's of Ridgway
Roanoke, Va. .....Horne's
Rochelle, Ill.
Town & Country Ware Inc.
Rochester, Minn. .....Massey's
Rochester, N.Y. .....The Lita Shop
Rockford, Ill.
Edith Parrish Fashion Corner
Rockford, Ill. ..Phyllis Starr Fashions
Rockingham, N.C.
Long's of Rockingham, Inc.
Rock Island, Ill. ...Ruth Helen Shop
Rocky Mount, N.C. .....Daniel's
Rolla, Mo. ..... Emporium
Rome, Ga. ..... Esserman's
Rome, N.Y. .....S. Simpkins Inc.
Roseburg, Ore. ..... Mabel Lewis
Rossville, Ga. ...Frances Shop Inc.
Roswell, N.M. ..... Elizabeth's
Roxboro, N.C. .....Russell's
Rutland, Vt. .....The Town Shop
Sacramento, Calif. ..... Kneelands
Saginaw, Mich. .....Lady Mueller
St. Cloud, Minn. ..... The Vogue
St. Joseph, Mich. .....Blake's Inc.
St. Joseph, Mo. ..... The Paris
St. Paul, Minn. .....Frank Murphy
St. Petersburg, Fla.
Slimers Resort Wear
Salamanca, N.Y. .Louise Dress Shop
Salem, Mass. ..... Adasko of Salem
Salem, Ohio ..... McCulloch's
Salina, Ks. .....Shelton's
Salinas, Calif .....Vogue Shop
Salisbury, N.C.
Purcell's—Richard Dobkin
Salt Lake City, Utah ...Arthur Frank
San Angelo, Tex. .... Maurice Shop
San Antonio, Tex. ..Julian Gold, Inc.
San Francisco, Calif. ... Fambrough's
San Jose, Calif.
Leone Van Arsdale Fashions
San Leandro, Calif.
Shepherd's Fashions
San Luis Obispo, Calif. Leonore Smith
San Mateo, Calif. .....Levy Bros.
Santa Barbara, Calif. ..... Lou Rose
Santa Clara, Calif. ..... Marcus
Santa Fe, N. M. La Tienda De Santa Fe
Santa Monica, Calif. Sandy's Fashions
Santa Rosa, Calif. .....Rosenberg's
Sarasota, Fla. .....Town N' Country
Saratoga, Calif. .....Swanee
Savannah, Ga. ..... Fine's
Schenectady, N.Y. .....Imperial
Schenectady, N.Y. .....Jo Ann
Scranton, Pa. ..... Dolitzky
Scottsdale, Ariz. .....Maryon's
Seaside, Ore. ..... Kay Lynn's
Sedro Woolley, Wash. ..The Duchess
Seguin, Tex. ..... Style Shop
Selma, Ala. ...I. Kayser & Co., Inc.
Shadyside, Pa. .....Ruth Young
Shaker Heights, Ohio
Lota Kelly—Wm. Kitt
Shelbyville, Ind. ..Mary Lou Shoppe
Sheridan, Wyo. .....Angionettes
Shreveport, La. ..Sue Peyton's, Inc.
Sikeston, Mo. ..... The Elite Shop
Simsbury, Ct. .....The Calliope
Sioux Falls, S.D. ..The French Door
Smithtown, L.I., N.Y. Marie C. Heasley
Snyder, N.Y. .....Flora Hatch
South Bend, Ind. .....Gilbert's
Southern Pines, N.C. ..... Franjean's
South Orange, N.J. .....Gemini
Southbridge, Mass. ..... Goodwin's
South Hill, Va. .....Martha's
Spartanburg, S.C.
The Aug. W. Smith Co.
Spokane, Wash. ..... The Crescent
Springfield, Ill. ..... S. A. Barker Co.
Springfield, Mass. ..... Fredi, Inc.
Springfield, Mo. ..... Heer's
Statesville, N.C. ..... Nita's, Inc.
Staunton, Va. .....Schwarzschild's
Sterling, Ill. ..... DeAnne's
Sterling, Ill. .... The Little Gallery
Stevens Point, Wisc. ... Campbell's
Stillwater, Minn. ..... Kolliner's
Stockton, Calif. ..... Knobby
Streator, Ill. ..... Esther Kirk
Stroudsburg, Va. .. Frances Burrows
Suffolk, Va. ..... Russell & Holmes
Summit, N.J. ..... Miss Nellie
Sumter, S.C. ..Schwartz Dress Shop
Sunbury, Pa. ..... Rosenblum's
Sun City, Ariz. .....Sunburst
Swarthmore, Pa.
The Park Avenue Shop, Inc.
Syracuse, N.Y. ....E. Cramer & Son
Tampa, Fla. ..... Wolf Brothers
Tarboro, N.C. W. S. Clark & Sons, Inc.
Taylorville, Ill.
Blakely's Department Store
Terre Haute, Ind. .....Poise "N" Ivy
Toledo, Ohio .....Micki Lane Shop
Tracy, Calif. .....Marie's
Troy, N.C. ..... Allen's of Troy
Troy, N.Y. .....Lord & Tann
Tryon, N.C. ..... Betty Sturgis
Tucson, Ariz. ..... Cele Peterson's
Tulsa, Okla. .....Vandevers
Tupelo, Miss. .....Westbrook's
Tuscaloosa, Ala. ..... Park Shop
Twin Falls, Idaho .... The Paris Co.
Tyler, Tex. ..... Mary V's
Union, S.C. ..Wilburn Dry Goods Co.
Uniontown, Pa. . Ina's Dress Shoppe
Valdosta, Ga. .. C. C. Varnedoe & Co.
Vienna, Va. ..The Full Cry Shop Inc.
Virginia, Minn. .... The Quality Shop
Wadesboro, N.C. .. Jane Ross Shoppe
Wahpeton, N.D. .....Eva's
Wallace, N.C. ....Emma's Fashions
Walnut Creek, Calif.
The Clothes Horse
Warren, Ohio ..... Roberta's
Washington, N.C. .....Scott's
Waterloo, Iowa ..... Braley's
Watertown, N.Y. .....Herr's, Inc.
Watseka, Ill. .....Conlin's
Watsonville, Calif. Towntry Fashions
Waukegan, Ill. ..... The Globe
Waukesha, Wisc. .....Annette Ross
Wausau, Wisc. ..... Schmidt's
Waynesboro, Va. Southern Dept. Store
Waynesburg, Pa.
Jo Ann's Village Casuals
Waynesville, N.C. ..... Hale's
Webster City, Iowa .....Osweiler's
Webster Groves, Mo. The Station Store
Weldon, N.C. ..... Freid's
Wellesley, Mass. The Wool Shop Inc.
Wellesville, N.Y. .....Cannon's
West Chester, Pa. ..... Joel's
Western Springs, Ill. Myree Fashions
Westfield, N.J. .....Jane Smith
Westport, Ct. ..... Kay Walsh
Wheeling, W. Va.
Suzannes Fashion Shop
Whiteville, N.C. Kramers Ladies Shop
Wichita, Ks. .....Henry's Inc.
Williamsburg, Va. ..... Casey's
Williamston, N.C. House of Fashion
Wilmette, Ill. ...Anne Hopkins, Inc.
Wilmington, Del. .....Finkel's
Wilmington, N.C. .... Wonder Shop
Wilson, N.C. ..... Lisabeth's
Winchester, Va. ..... Bell's Ladies
Windom, Minn. .....La Boutique
Winnetka, Ill. ..... Lee San
Woodstock, Ill. .. Rosewood Apparel
Wooster, Ohio
Beulah Bechtel Shop Inc.
Worcester, Mass. Aunty Butterfly Inc.
Worthington, Minn.
Harper's Fashion Shop
Xenia, Ohio .....Singer's of Xenia
Yakima, Wash. .....Clothes Tree
Yarmouth, Me. . The House of Stiles

Furs, Fashion, & ECOLOGY

There's fashion in furs . . . everything that exists in fashion today exists in furs, in a variety of attractive, desirable forms. Since ease is the fashion now, the new furs are marvelously easy, racy, geared to the action of today—easy to slide into, wear, enjoy, wherever, whenever—from a blouson of raccoon to a polo coat in camel mink, or sable cut like a dressing gown; with all the famous powers of flattery, all the special, enduring fascination—the mystery, allure. The allure is all there—underplayed, in the modern spirit that makes fashion now. Today's furs are great beauties that are enchantingly easy to live with. . . .

There's another kind of easiness that's very much a part of the picture: ease of mind. No woman who wants one of the smashing furs in this issue of Vogue (or any other issue) need have qualms about whether the fur came from an animal on the "endangered species" list . . . it didn't, and it won't, if we can possibly help it. We repeat now what we said on this subject two years ago (Sept. 1, 1970)—in an editorial for which Vogue received a citation from the World Wildlife Fund: "We are deeply concerned about preserving animals threatened with extinction, and we have made and will continue to make every effort not to publish photographs showing the skins of such animals."

The editors consistently check the lists of endangered species published by the Fish and Wildlife Service of the U. S. Department of the Interior. Detailed, informative, these lists cover foreign species as well as those native to the U. S., and they're continually revised as new information comes in from conservationists in every part of the world. They serve as guidelines for "interested persons" everywhere (among them, most reputable furriers and fur buyers). They alert local conservation groups to the needs of wildlife in their area. And they have another, grittier purpose—to prohibit entry into the U. S. of furs from imperiled foreign species. Once an animal's name has appeared on the endangered list, any shipment of skins from that animal can be—and is—seized on arrival by agents of the Fish and Wildlife Service. These lists have teeth. . . .

All of which is enormously encouraging—and makes it that much easier to enjoy the furs that exist in plentiful, unthreatened supply. It's important to remember that many species of wild animals are not *endangered, not dwindling, but abundant—sometimes too abundant for the available habitat. Remember, too, that many of the most glorious furs you're likely to see come from animals that are specifically bred and raised for their pelts. Ranch-raised mink is an obvious example. . . . In any case, rest assured that any fur you see in the pages of Vogue is one you can buy and wear in good conscience and good spirits.*



Photographed at Bernard Danenberg Galleries

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Scandinavian Mink Association



Life is too short and winter's too long
to go without mink.

Polo coat by Maximilian II designed in the finest mink from Scandinavia at Bonwit Teller, Chicago

SAGA
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that ayres look ...as right today as it


1936 Hattie Carnegie


1937 Hattie Carnegie


1938 Louise Barnes Gallagher


1939 Hattie Carnegie


1940 Hattie Carnegie

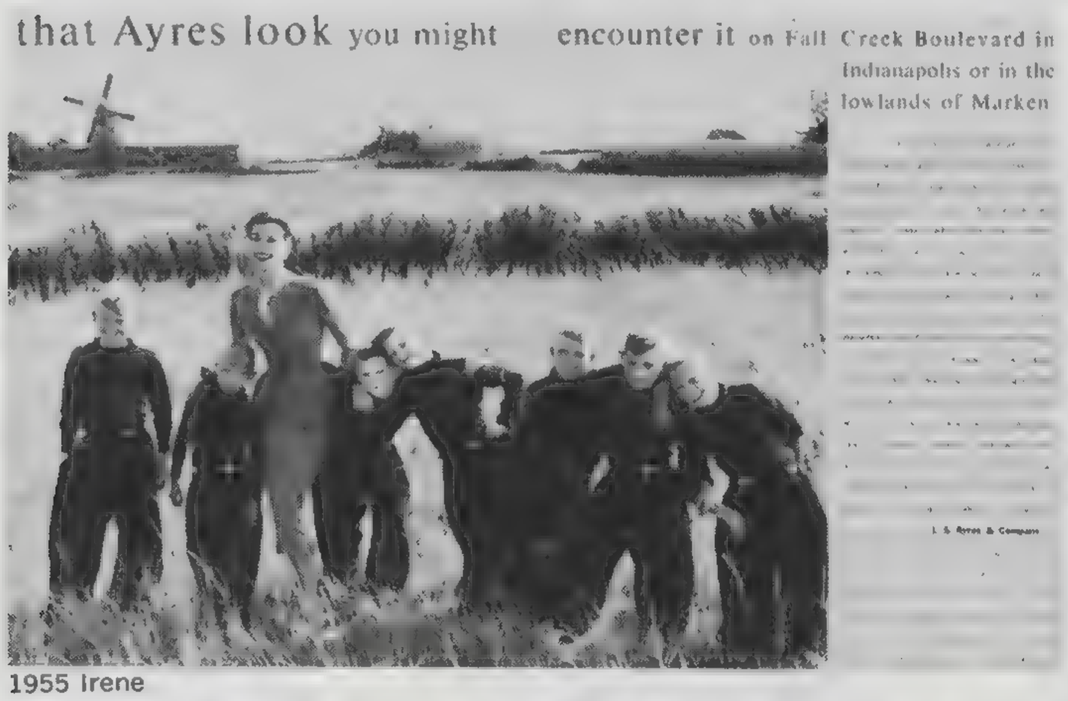

1944 Claire Potter


1945 John Frederics


1946 Spectator Sports


1948 Traina—Norell


1949 Monte Sano



1955 Irene


1956 Ben Reig



1959 Irene



1960 Ben Reig


1966 Bill Blass


1968 Larry Aldrich


1968 Pauline Trigere


1969 Bill Blass

was in 1872...That Ayres Look 1972...



1943 Nettie Rosenstein



1944 Philip Mangone



1950 Brigance



1953 Hattie Carnegie



1963 Maurice Rentner



1964 Christian Dior



1970 Ben Reig



1971 Adele Simpson



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Black with grey chinchilla.
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Alaska Fur Seal—a lush and lovely look.

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Our City Slicker—pink with matching knit dress. Other colors. Slicker: about $115. Dress: about $70. Hat: about $10.

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Carlye
This lovely chiffon crystal chemise is permanently pleated Perfectly simple Perfectly beautiful In sizes 6-16, about $7.75. For the store nearest you write to Carlye, 530 Seventh Avenue New York
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FOUR-STAR

EDITIONS

STAR MOHAIR

★★★★

Calvin Klein wraps up the news in a lush cloud of grey mohair coat, $130. Other items of interest this moment: the cuffed trousers in grey flannel, $40; sleeveless, V-neck sweater of white cashmere, $28; necktie shirt of white Viyella, $42. Keep alert for further on-the-spot stories reported by Miss Horne.







CHRISTIAN DIOR FURS, devoted to glory, sweeps superbly beautiful natural ranch mink into a dark-as-evening cape, collars it with drama, softens it with rippling scallops. STAVROPOULOS, dedicated to beauty, streams blond matte silk jersey over the figure, wings it in fluid panels. Both fashions exclusive in San Antonio at **FROST BROS.**

How to get mink out of your head and onto your back.

It takes the average woman five minutes to buy a lipstick. A half-hour to buy a new pair of shoes. And about twenty years to bring herself to buy a mink coat.

Which means that by the time she finally looks into that full-length mirror and says, "It's beautiful, and it's mine," she has gone mink-less through some of the best years of her life.

Well, we're going to try to speed things up.

By shooting down all your excuses for not buying a mink this year. One by one by one.

First, let's talk money.

Is mink really expensive? Ten cloth coats <u>are</u> expensive. And they, consecutively, are what one mink will outlast.

Five cars are expensive. A mink coat will see them all come and go. What's more, one mink coat will do the job of a whole wardrobe of other coats.

Second. Mink is practical. It's not merely warm. It's warmer. Warmer than just about anything else you can snuggle into. And lighter, too.

You can wear it in the rain, and not have to send it packing to the cleaner. You can sit on it. Curl up in it. Scrunch it into your luggage. Then just shake it out on a hanger.

Try that with anything else in your closet.

Third, it is not difficult to purchase. Unlike Louis XIV furniture, post-impressionist paintings and vintage wines, you don't have to be an expert to invest in a mink coat.

In fact, you have to know only one word.

Emba.®

Those letters stand for the Emba Mink Breeders Association of America. And the Mink Breeders stand for the absolute ultimate in farm-raised mink.

We not only say that. We certify it. With a little stamp on the inside of each pelt. It says in writing what you can see for yourself. And feel for yourself. That your mink coat is as far apart from other mink as other mink are from cloth. That your coat has a depth and luminescence that are the real reason why most women spend a lifetime dreaming of mink.

Which brings us back to our original argument.

You can waste a lot of long, good years with a dream of mink in your head.

Or you can save a lot of time by going right out and putting it where it belongs. On your shoulders. Now.

EMBA

The American Mink

Azurene®, EMBA® natural blue-grey mink coat by Christie Brothers Fur Corporation, New York.

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Eleanor Brenner for
brenner couture



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Wool. It's Got Life.

it's an attitude, not an age...

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Coat by Seymour Fox At Bonwit Teller, I. Magnin.



TEAL TRAINA CRYSTAL-PLEATED CHIFFON DANCE DRESS $200. ROMNEY ROOM. THE UNION..COLUMBUS, OHIO


A touch of mink,
like a touch
of wild quiet
Canada
Scandinavia
U.S.A.
Mink International
Coat by Victor Joris for V&J Design At I. Magnin, Bonwit Teller.

A Fall Shape-Up Program for hair that's still feeling the effects of summer.

Fall is a season most women welcome with open arms and an open mind. Because fall means it's time to ring out the old and ring in the new. It's time to consider all your previous ideas about fashion a thing of the past. It's the beginning of a new era. The beginning of a new you.

The look of the fall of '72 is easy elegance. A return to the classic. Hair fashions are shorter, smoother and sleeker. Or reminiscent of the forties' fabulous movie queens. Hair that's dry, frizzy and lifeless from too much summer sun simply won't do. Here's how to get it in shape for fall.

Start by getting your hair cut. There's nothing more unattractive than thin, frizzy ends. But that doesn't mean you have to do something extreme. If you're not quite ready for one of the new fall hair fashions, just get a scissor trim. It will do wonders for your hair. You see, when your hair is as thick at the ends as it is at the roots, it looks healthier. That's why trimming broken, dry ends or razor-cut ends will help smooth out some of the damage your hair suffered in the summer sun.



Have your hair conditioned or reconditioned professionally. Your hair is like your skin. It has qualities of its own, and problems of its own. That's why different types of hair respond to different types of treatments. No one knows more about hair care than your stylist, so don't try and do it yourself. Find out what your hair stylist recommends. She may want to analyze your hair (Microanalysis is a service Redken offers) before she decides which Redken products will do your hair the most good.

Don't undo the good your hair stylist does, by using the wrong products at home. Because your hair is primarily protein and acid-balanced, Redken products are protein based and naturally acid-balanced. Every product that comes out of our laboratories has been scientifically formulated to be compatible with the natural state of your hair. Every Redken product does something good for your hair. That's why stylists use Redken in their salons. And recommend it to their patrons for home use.

Here are some of the Redken products your hair stylist may suggest you include in your Fall Shape-Up Program.

Amino-Pon K-11 Shampoo. The organic protein and acid-balanced formula that conditions as it cleans. For extra body and shine, second application may be left in.

PHinal PHase Creme Rinse. Removes tangles and helps prevent split, broken ends. Restores radiance. Leaves your hair more manageable.

H.P. "19" and Crystalite. Both wave sets are acid-balanced and contain protein. Both give your hair radiance and bounce.

Climatress Moisturizing Creme Protein Conditioner. Brings dry, dull hair back to life by restoring the hair's natural moisture balance. Combats brittleness, frizziness and breaking.

P.P.T. "S-77." The acid-balanced protein reconditioner that works wonders on badly damaged hair. Helps revive and rebuild hair. Helps keep it in good condition.

To start your Fall Shape-Up Program, visit your beauty salon. It's the only place you'll find Redken products. Look for the Redken beauty mark in your local telephone directory. Or write Redken Laboratories, 14721 Califa, Van Nuys, Calif. 91401.

REDKEN
The Scientific Approach to Hairdressing

Only at your beauty salon.

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A touch of mink,
like a touch
of wild
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Scandinavia
U.S.A.
Mink International
Coat by Zelinka-Matlick At Bonwit Teller, Harzfeld's, Garfinckel's, B. Siegel



Designed by Jon Haggins

Stella Fagin

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The mood is relaxed . . . the feeling fluid, mobile . . . the look is alive. The marvelous fit flows from Acrilan® acrylic knit, Wear Dated®* by Monsanto. The drama of it all is a crushed collar top following body lines to bias cut printed pants in a bright geometric pattern of red, lilac, pistachio and orange. About $55.



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31 East 31st Street, New York, N.Y. 10016


A touch of mink,
like a touch
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Scandinavia
U.S.A.
Mink International
Coat by Jeremy Wren At Sara Fredericks, I. Magnin.



BILL BLASS *evening excellence. Beige angora wool, three piece dinner suit, exclusively at Swanson's. Giralda Room. Kansas City, Missouri.*

Swanson's on the plaza



BEN REIG'S *prophetic olive wool costume, exclusively at Swanson's. Raglan sleeved tent coat over a dress and ascot. The dress bodice and ascot in an abstract periwinkle print. Giralda Room.*

Swanson's on the plaza

Kansas City, Missouri.

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a shimmering soft stretch
demi-bra, lightly wired.
Also with contouring,
from 6.50.

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*DuPont registered trademark.

ON THIS PAGE.

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EUROPEAN

EDITIONS

BY BIRGER CHRISTENSEN

The fur pantscoat is on top of the news about high waistbands and legs falling full to the cuffs. Natural raccoon, though American as honest injun, takes on continental chic at this length and with quilted leather buttons and pockets. Catch up on the whole, playful collection at Horne's.



EXTRA. EXTRA.

Birger Christensen is the star in two performances of the Symphony Gala show on September 21.

Joseph Horne Co.

rodrigues



PETER CLEMENTS INC./530 SEVENTH AVENUE/NEW YORK, N.Y. 10018

Mitchell Grey



In a world of long cocktail dresses, this new short leggy one is a standout. Simply sexy down to its luxe fur hem, $145. One of the beautiful ideas from Victor Costa for Romantica and Hudson's.

Fur products labeled to show country of origin of imported furs

Woodward Shops–Hudson's



What a suit's all about this fall—small jacket, easy skirt and rich, pale, plaided Wool. It's got life. With turtle top, $145. Further proof of Kasper's talent for Joan Leslie and Hudson's.

PURE WOOL®

The Woolmark label is your assurance of quality-tested products made of the world's best—Pure Wool

Woodward Shops—Hudson's


A daring composition:
2-piece wool pantsuit, wine
plaid on grey, with wine shirt, tie.
Dress Salon—Downtown and Towson
JOHN ANTHONY
HUTZLER'S
of Baltimore
WHEN BALTIMORE THINKS OF
Photographed at Richard L. Feigen & Co., New York


Angles, shapes and lines:
2-piece wool sweater knit suit;
taupe tones, rust-blue combination.
Dress Salon—Downtown and Towson
BEN REIG
FASHION IT THINKS OF HUTZLER'S
HUTZLER'S
of Baltimore



BY HELGA

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Glenoit Mills, Inc., N.Y. 10018, Sub. of Botany Ind., Inc., U.S.A. • Canada • United Kingdom • Finland • Israel • Mexico • Belgium. Pile: 100% Acrilan® acrylic; Back: 100% Olefin. "Guaranteed for one full year's normal wear, refund or replacement when returned with tag and sales slip to Monsanto."



If you really wanted to say goodbye, why did you wear his favorite coat? You know you're terrific in this pigskin suede with Glenoit's Glenorba® cozy pile lining. Listen to him. He knows you're terrific, too. Both coats by Beged-Or. Hers, brown only, sizes 8-16, about $280. BEGED-OR

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PHOTOGRAPHED AT THE RITZ-CARLTON, BOSTON



Svelte and sophisticated . . . a languid length of elegant-pale gown with its own chiffon-sequin jacket. By Chester Weinberg in our Designers' Shop, Boston.

JORDAN MARSH

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED IN HISTORIC CONCORD, MASSACHUSETTS



Country manner chic . . . pulled together with all the proper touches! Heathery-hued herringbone trousers and a suede jacket by Kasper for J. L. Sport . . . from our Designers' Sportswear Collection, Boston.

Halle's

A SUBSIDIARY OF MARSHALL FIELD & COMPANY



Extravaganza a la Geoffrey Beene — opulent black silk velvet gently merged to white silk serge. For those champagne evenings ahead from The Specialty Shop, Cleveland.

Halle's

A SUBSIDIARY OF MARSHALL FIELD & COMPANY



Bill Blass authors a classic — our soft beige, brown and grey wool wrap to set in motion over its own jersey dress in natural wool. The Specialty Shop, Cleveland.



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How you feel depends on some self-appraisal.
Which one is you?

1. The Norwegian Blue Fox jacket with leather trim. $525.
2. The Red Fox paw with the Gray Fox collar. $950.
3. The dark Ranch Mink cape. $4500.
4. The pale beige Mink poncho. $3500.
5. The natural Stone Marten coat. $4000.
6. The natural Muskrat with Canadian Lynx and leather. $695.
7. The multi-colored Chinese Rabbit. $125.
8. The pale Mink safari jacket. $3500.
9. The green-dyed Fox. $2500.
10. The bleached white Mink. $5000.
11. The coat of Stone Marten heads. $2200.

ALL PRICES QUOTED ARE SUGGESTED RETAIL PRICES AND MAY VARY WITH LOCATION. ALL FURS LABELED AS TO COUNTRY OF ORIGIN



to feel like a million.

12. The Natural Russian Sable. $25,000.
13. The multi-colored Mink tail poncho, trimmed with Racoon. $350.
14. The chubby of natural Red Fox ovals. $250.
15. The beige Mink paw with Canadian Lynx. $1100.
16. The chestnut Mink coat. $3500.
17. The hooded Lynx Cat topper. $1095.
18. The Russian White Fitch Coat. $3250.
19. The dark Ranch Mink. $3000.
20. The brown Persian Lamb Coat with Blue Fox collar. $950.

Fur. All it takes is Fur. Real fur.

AT FINE RETAILERS EVERYWHERE. FOR THE NAME OF THE STORE NEAREST YOU WRITE: THE AMERICAN FUR INDUSTRY, 767 FIFTH AVENUE, NEW YORK, N.Y. 10022.


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Wool. It's got life.
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NATURAL ELEGANCE . . . that indefinable presence . . . here defined: by Geoffrey Beene (left), as short white fullness, 385.00; by Chester Weinberg, as long pink lustre over a glitter of mauve, 425.00.



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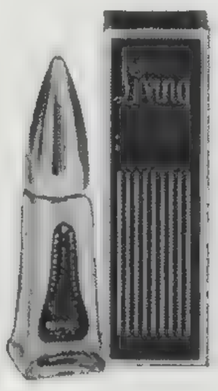


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VOGUE BEAUTY Checkout

New York address book of BEAUTY SPECIALISTS

Tokyo may have more people, and Los Angeles and London more space—but no city in the world has more beauty experts per square foot than New York. The really dedicated seeker can take her choice of experts for everything from scalp treatments to foot massage. . . . We compared notes with some of the city's inveterate beauty buffs, and have come up with an address book of the most often cited whizzes. . . .

TOTAL CARE SALONS,

the places to fall into after a summer of happy, but havoc-wreaking neglect. Spend a day, or part of one, and sail out in fine fettle for autumn. Standard, and not-so-standard, services in all of the following include: hair cuts, styling, shampoo, conditioning; waxing, manicure, pedicure, massage, facials, wig care, eyelash dyeing and brow lightening, one-by-one eyelash application, plus stylists who will come to you on special request.

Elizabeth Arden,
691 Fifth Avenue; 759-9400. All the above services plus Ardena Paraffin Bath, Scotch hose, "Maine Chance Day."

Charles of the Ritz,
461 Park Avenue; EL 5-4680. All above services plus sauna.

Kenneth,
19 East 54th Street; PL 2-1800. All the above, plus the great Kenneth himself.

Saks Fifth Avenue,
611 Fifth Avenue; 486-9460. Most of the above plus Patti Nails application.

HAIR CUTTING AND STYLING

Today, most top stylists like shorter hair (above the shoulder), aim for thick, healthy hair cut to suit your personality. . . .

Aurelien Lintermans,
19 East 62nd Street; 421-4560.

Cinandré,
21 East 57th Street; PL 8-4770.

Davian,
21 East 74th Street; 535-1563.

Enzo da Perugia,
75 East 55th Street; MU 8-6360.

Marc Sinclaire,
115 East 55th Street; 355-2386.

Monsieur Marc,
22 East 65th Street; UN 1-0700.

Raymond & Nassir,
18 West 56th Street; 541-8117.

Vidal Sassoon,
803 Madison Avenue; 535-9200.

HAIR-COLORING SPECIALISTS

All the salons, of course, offer hair coloring, but in addition there are special pros who concentrate on coloring. . . .

Bergdorf-Goodman,
Fifth Avenue at 58th Street; PL 3-9500.

Cinandré,
21 East 57th Street; PL 8-4770.

Davian,
21 East 74th Street; 535-1563.

Louis Guy D',
12 East 57th Street; PL 3-6077.

Marc Sinclaire,
115 East 55th Street; 355-2386.

Raymond & Nassir,
18 West 56th Street; 541-8117.

Rose Reti,
128 East 56th Street; EL 5-3152.

The Private World of Leslie Blanchard,
19 East 62nd Street; 421-4564.

HAIR AND SCALP TREATMENT AND CONDITIONING

Don Lee,
50 West 57th Street; 245-9134.

Furterer Clinic
(at Bergdorf-Goodman)

Georgette Briand,
38 East 73rd Street; 879-4047.

Pierre-Michel,
6 West 57th Street; PL 3-3995.

REAL HAIR WIGS

Alfredo,
65 East 54th Street; 758-2780.

Bernard Bohlè,
26 East 64th Street; 752-8380.

Edith Imre,
20 West 57th Street; 247-4022.

Enny of Italy,
37 West 57th Street; 753-2278.

FACIAL TREATMENTS

Each has a special system—from natural ingredients to superficial peeling. Call around, shop around, for the best treatment system for you. . . .

Body Works,
14 East 60th Street; 758-5772.

Cyclax of London,
692 Madison Avenue; TE 8-8715.

Elisabeth Ungar (electric),
160-A East 70th Street; YU 8-7280.

Georgette Klinger,
501 Madison Avenue; PL 3-9396.

"i" Cosmetics,
229 East 60th Street; 486-1230.

Janet Sartin,
667 Madison Avenue; TE 2-9360.

Mario Badescu,
320 East 52nd Street; 758-1065.

Rozsi Pogany,
100 West 57th Street; LT 1-5422.

Tiberiu S. Balinth,
521 Park Avenue; TE 8-0264.

Valmy Salon,
157 West 57th Street; 581-9488.

Vera de Paris,
77 West 55th Street; 586-7842.

Vera Falvy Institute of Cosmetology,
27 East 62nd Street; TE 8-2869.

Continued on page 150

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VOGUE BEAUTY Checkout

(Continued from page 148)

ELECTROLYSIS

Dorothy Furman,
133 East 58th Street; PL 9-7969.

Lucille Bouchard,
580 Park Avenue; 753-1700.

Ursula Thompkins,
120 East 89th Street; 348-1514.

WAXING

Dorothy Furman,
133 East 58th Street; PL 9-7969.

Mr. Michaels Coiffure,
1441 Second Avenue; YU 8-1300.

Nina Berry,
515 Madison Avenue; EL 5-4333.

Special Grooming,
501 Madison Avenue; 421-0646.

Ursula Thompkins,
120 East 89th Street; 348-1514.

FACIAL EXERCISES WITH A FACE-LIFTING BAND

Mark Traynor's Face Gym,
205 West 54th Street; PL 7-2029.

MAKEUP ARTISTS, IN SALONS AND SHOPS

Adrien Arpel
(at Saks Fifth Avenue)

Beauty Checkers
(at Henri Bendel)

Damon Michaels
(at Kenneth's)

Evelyn Marshall,
14 East 38th Street; EL 2-6400.

Mr. Constantine
(at Elizabeth Arden)

Nicholas Guercio
(at Charles of the Ritz)

Steven and Illana
(at the Make-Up Center Ltd.)
150 West 55th Street; CI 7-1166.

MAKEUP ARTISTS, FREE-LANCE

(Call for appointment)

Françoise Letellier,
411 East 53rd Street; 688-7122.

John Richardson,
119 East 64th Street; 249-8726.

Stan Place,
59 West 71st Street; SC 4-7292.

Way Bandy,
230 Central Park South; PL 7-3980.

Wolf-Jurgen Schmitt,
405 East 63rd Street; 486-0925.

SPECIAL POST-OPERATIVE MAKEUP FOR PLASTIC SURGERY

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Adrien Arpel
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Jean Kane Eyelash Studio,
14 East 60th Street; 586-0877.

NAIL CARE

Nails by Nena,
155 East 55th Street; 751-2423.

Yvonne Sargent
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EARS PIERCED

Mr. Kahn of Solmor Jewelers, 673 Lexington Avenue; PL 3-2938.

THEATRICAL MAKEUP

In case you need it for a special occasion....

Boyd Chemist,
655 Madison Avenue; TE 8-6558.

Garden Pharmacy,
1632 Broadway (at 50th St.);
CO 5-3546.

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150 West 55th Street; CI 7-1166.

Winfield Drugs,
1407 Broadway; LO 3-5337.

Zauder Bros.,
902 Broadway; 228-2600.

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Dorothy Sarnoff, 111 West 57th Street; PL 9-3996.

Dorothy Uris, New York.

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These are favorites with women who are in enviable shape. Before hopping into your leotard for exercises here or anyplace, check with your doctor to see what kind and how much exercise is right for you....

Alex & Walter,
50 West 57th Street; 265-7270.

Anni Fabry,
400 East 85th Street; 734-0836.

Barbara Pearlman, Downtown Ballet Co.,
189 Lexington Avenue; MU 3-1967.

Body Works,
14 East 60th Street; 758-5772.

Gala Fitness,
135 East 55th Street; 355-3488.

Jon Devlon Dancercise,
48 East 86th Street; LE 5-4010.

Lotte Berk Method,
23 East 67th Street; BU 8-6613.

Naja Cori,
18 West 55th Street; 586-5916.

Nicholas Kounovsky,
25 West 56th Street; 246-6415.

Nicole Ronsard,
987 Lexington Avenue; 535-8550.

Manya Kahn,
12 East 68th Street; BU 8-1300.

Marjorie Craig
(at Elizabeth Arden)

Venizelos Antoniadis,
947 First Avenue; 838-5114.
(he comes to you)

TAP DANCING

Frank Wagner Studio 819, Carnegie Hall Studios; CI 7-6056.

BELLY DANCING

Stairway to Stardom, Inc., 138 West 53rd Street; 245-9603.

TAP DANCING, BELLY DANCING, BALLET AND FLAMENCO

Broadway Rehearsal Studios, 1674 Broadway; 265-8750.

TENNIS LESSONS

The Tennis Academy, Grand Central Station, 25 Vanderbilt Avenue; 725-5260.

(Continued on page 161)



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Vanity Fair introduces The Glow-Togethers



NEAL BARR

They share the same color interests. But each is a brilliant beauty on its own. Consider our Shimmeresque gown, a lustrous column of Ravissant® nylon tricot with anti-cling Antron® III. 32 to 42, about $14. The new blue here: Peri Twinkle. More Peri Twinkle, plus a spark of Candleglow, flares up against Blue Royale on both sides of our new Sidekick robe. This velvety zip-up of Shevelva® Dacron® polyester: 8 to 18. Long, about $28. Short, about $23. Vanity Fair Mills, Inc., 640 Fifth Ave., N.Y.

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Pants, 8-16 about $16;
sweater vest, S-M-L, about $12,
both acrylic and polyester.
Shirt jacket, 8-16, about $23,
polyester and acrylic.
Shirt, S-M-L, about $12,
100% polyester. Thoroughbred colors.

The new ease of AMERICAN FASHION across the country

For the fifth year in a row, stores from coast to coast will be showing clothes from Vogue's special report on The New York Collections, celebrated by many of them with fashion shows, Vogue's own movie, and other events listed here.

L. S. Ayres & Company

INDIANAPOLIS, INDIANA

Invitational "Ayres Look" Show. Wednesday, September 13, at 2:30 P.M. Indianapolis Athletic Club Ballroom.

Boston Store

MILWAUKEE, WISCONSIN

Vogue/Coty Award Designers store promotion during the month of September.

El Palacio de Hierro

MEXICO CITY, MEXICO

Premio A Los Mejores Disenadores 1972. Friday, October 20, at 9:00 P.M., Hotel Camino Real.

B. Forman

ROCHESTER, NEW YORK

Forman Flair Award and Vogue Fashion Show. Sponsored by The Woman's Auxiliary to the Medical Society of the County of Monroe, for the benefit of the Health Career Scholarships. Thursday, September 7; brunch at 10:30 A.M. Grand Ballroom, Flagship Rochester Hotel.

Frost Bros.

SAN ANTONIO, TEXAS

"The Issues: Vogue Magazine's New York Collections on Stage, on Film," featuring an Anne Klein preview. For the benefit of Southwest Foundation Forum. Thursday, September 7; luncheon at 12:30 P.M., Anacacho Room, St. Anthony Hotel.

Garfinckel's

WASHINGTON, D.C.

Fashion Show for the benefit of Anne Arundel Hospital. Wednesday, October 18, at 12:00 noon. Laurel Race Course—Home of the World Famous Washington, D.C. International Race.

Halle's

CLEVELAND, OHIO

Fashion—Back to Bach. For the benefit of the Women's Committee of the Canton Symphony Orchestra. Thursday, September 14; Petite Luncheon—11:30 A.M.; Fashion Show—1:00 P.M. The Great Court of the Canton Cultural Center.

Joseph Horne Co.

PITTSBURGH, PENNSYLVANIA

Fashion Week beginning Tuesday, September 5. Peacock Lane.

Hudson's

DETROIT, MICHIGAN

American Automobile Fashion Show. Tuesday, September 12; luncheon at 1:00 P.M. Grosse Pointe Yacht Club.

Hutzler's

BALTIMORE, MARYLAND

Rendezvous with Fashion. Tuesday, September 12: luncheon, 12:30 P.M.; fashion show, 1:00 P.M. Hunt Valley Inn.

Jordan Marsh, Boston

BOSTON, MASSACHUSETTS

"Fashion Attitude . . . Fall, Winter '72." Show for our Designers' Shop customers, Thursday, September 14: Coffee at 10:30 A.M.; Fashion Show at 11:00 A.M. Fashion Center, 7th floor, Jordan Marsh.

Stanley Korshak

CHICAGO, ILLINOIS

English Speaking Union/Vogue Magazine Showing for the benefit of The English Speaking Union. Wednesday, September 13; luncheon and fashion show. Drake Hotel.

Lazarus

COLUMBUS, OHIO

Vogue/Coty Award Designers store promotion. September 10.

I. Magnin

SAN FRANCISCO, CALIFORNIA

In Vogue—'72. For the benefit of the Presbyterian Medical Center Auxiliary. Monday, August 28. Cocktails—11:30 A.M.; Lunch—12 noon. Fashion Show—1:00 P.M. Fairmont Hotel—Grand Ballroom.

I. Magnin

PASADENA, CALIFORNIA

Bewitching Fashions in an Enchanted Garden. Benefit of San Marino Area Auxiliary of Five Acres. Thursday, September 21; cocktails—11:00 A.M.; lunch—12:30 P.M.; fashion show—1:00 P.M. Huntington-Sheraton Hotel.

May-D&F

DENVER, COLORADO

Champagne Luncheon for the benefit of Children's Hospital. Tuesday, September 19, at 12:00 noon. Denver Hilton Hotel.

O'Neil's

AKRON, OHIO

"Saluti Italia." For the benefit of The Junior League Community Trust Fund. Saturday, October 7, 7:00 P.M. to 1:00 A.M. M. O'Neil Company.

Rike's

DAYTON, OHIO

Thirteenth Annual World of Flair. For the benefit of Dayton Council on World Affairs. Wednesday, September 20, at 12:30 P.M. Luncheon. Sheraton-Dayton Hotel Ballroom.

Sakowitz

HOUSTON, TEXAS

The Best of the New York Collections. Wednesday, September 13, at 11:00 A.M. and 3:00 P.M. Sakowitz Post Oak Assembly.

Sanger-Harris

DALLAS, TEXAS

"Coty Awards" Fashion Week. September 11-16.

Shillito's

CINCINNATI, OHIO

Shillito's and Vogue Present Coffee and Fashions with Jerry Silverman and Kenneth J. Lane, for the Women's Committee of the Cincinnati Symphony Orchestra. Thursday, September 7, at 9:30 A.M. Regency Room, Shillito's Downtown.

Swanson's on the Plaza

KANSAS CITY, MISSOURI

A Diamond Safari (50th Anniversary Celebration of the Oldest Shopping Center in the United States). For the benefit of the University of Missouri, Kansas City Branch (UMKC). Wednesday, September 6, at 9:30 P.M. Alameda Plaza.

★★★★

Top Cream Fashion Show. Thursday, September 7, at 11:00 A.M. Giralda Room of Swanson's.

John Wanamaker, Philadelphia

PHILADELPHIA, PENNSYLVANIA

"A Very Fashionable Brunch." For the benefit of the Salvation Army (Volunteer Bazaar Committee). Wednesday, September 20, at 11:00 A.M. Mirador Room, John Wanamaker Ninth Floor.

Young Quinlan,

MINNEAPOLIS AND ST. PAUL, MINNESOTA

Fifth Annual Champagne Luncheon and Fashion Show. For the benefit of the Carleton College Development Fund. Monday, September 11, at 12:15 P.M. Young Quinlan Fountain Room, 901 Nicollet Mall, Minneapolis.

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The year of the real blonde.

The real blonde.

With hair that's really blonde and hair that's really hair. The Clairol Born Blonde.®

Born Blonde's not one of those timid, wishy-washy blonde things that leave your hair a little blonder (and maybe a little redder). And it's not one of those tough-as-brass blonde numbers that shatter your hair with a double dose of peroxide.

What Born Blonde is is real one-two blonding, with a lightener to lift the darkness out and a toner to put the blondeness in. Blondeness with a difference, because Born Blonde toner is the only one that doesn't have any peroxide. It's just sheer shimmering color and creamy conditioners. (So you can use it whenever you think the color needs a little pick-me-up.)

With Born Blonde, your hair may turn out more silky, more lustrous, more glossy than it was when you started.

And you will be a real blonde.

When you think about it, is there any other kind of blonde to be?



Born Blonde. Not just a little blonder. And not just a lot of bleach.

You're about to fall in love with a heel.



A tall, handsome heel that'll keep you up nights.
Obviously we're talking about Hush Puppies® new high heeled suede sandals.
Soft, sensuous sandals that are just as glamorous as they are comfortable.
You'll just have to try on a pair to appreciate them. There's nothing to compare them with.
Certainly not at this price. Let Hush Puppies® introduce you to a heel
you can live with. From about $17.

They're more than shoes. They're  **Hush Puppies®** BRAND SHOES

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Mr. Dino does the dinner suit. Rich and very sure of itself. It's Qiana®.

Nothing pretentious. Just a prize rattan and rosette print.
In spectacular pant, dinner jacket, body shirt in lustrous Qiana* nylon.
Which accounts for much of the riches you see here.
Available at Lord & Taylor, New York (all stores); I. Magnin, West Coast;
L. S. Ayres, Indianapolis; Burdine's, Miami; Battelstein's, Houston.

Qiana®
nylon
So luxurious you'd never suspect it's practical.

DU PONT



"OH . . . IF ONLY I COULD MAKE SOMETHING THAT LOOKS LIKE THAT"

You can, with Fashion-In-Parts. It's unlike any kit you've ever seen or tried. Because, the custom details that cannot be done on any sewing machine, such as permanent pleating, schiffli embroidery, hand-cut applique work, bound buttonholes and many more have been finished for you. The precision cut and clearly labeled parts are keyed to illustrated instructions . . . it's virtually mistake-proof. Only exclusive designer fabrics used. Designer sized, which includes a 2" major seam allowance for complete adjustability. And, we guarantee our product, right on the package. A designer collection from bikinis to evening wear and everything in-between; we do the hard part . . . *it's sew simple.*

THE MARK OF FASHION AND QUALITY IN Embroidery

Left: Piped vest suit of 100% wool jersey by Lebanon Mills with schiffli applique embroidery. Sizes 5/15, 6/16, about $30. Right: Dolman sleeved tattersal check of 100% wool by Westwood Mills with cross-stitched schiffli embroidery, 5/15, 6/16, about $30. Both with the Woolmark label, your assurance of quality-tested products made of the world's best . . . Pure Wool.

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J. P. ALLEN, THE BOSTON STORE, DAYTON CO., T. EATON CO., G. FOX, HALLE BROS., CO., JORDAN MARSH CO., SHILLITO'S, STRAWBRIDGE & CLOTHIER, WOOLF BROS., INC. OR WRITE: FASHION-IN-PARTS, INC., 525 SEVENTH AVE., NEW YORK, N.Y. 10018

VOGUE BEAUTY Checkout

(Continued from page 150)

SWIMMING, FENCING LESSONS, JUDO, YOGA

YM-YWHA,
Lexington Avenue at 92nd Street; 427-6000.

YWCA,
East 53rd Street and Lexington Avenue; PL 5-4500.

FENCING LESSONS

Rohde's Academy of Fencing,
169 East 86th Street; LE 4-9170.

Santelli School of Fencing,
412 Avenue of the Americas; AL 4-4053.

YOGA LESSONS

Integral Yoga Institute,
227 West 13th Street; 929-0585.

Yoga Institute,
50 East 81st Street; LE 5-0126.

Yogi Gupta Association,
127 East 56th Street; 759-1548.

ZONE THERAPY, FOOT MASSAGE

Yolanda Brown,
520 East 77th Street; 988-9685.

MASSAGE

*Here again, check with your doctor before you check in for a massage. **The Swedish Massage Institute, 154 West 71st Street, 362-4100, is a good place to get reliable information.** Some massage practitioners who rated with our panel include:*

Alfred Kagan,
161 W. 54th Street; BU 8-6867.

Barbizon Health Salon,
140 East 63rd Street; TE 8-9838.

Gisella,
BR 5-5436 (she comes to you).

Joseph Rottenburger,
430 East 56th Street; PL 3-9149 (he comes to you if you wish).

TAPING SALON

For weight and inch loss. . . .

Anne Benné,
135 E. 62nd Street; 688-3934.



MALDEN
LUXURY PILE FABRICS

a Warm Jacket for us Non-Skiers

We, the women of America, love the wonderfully warm and comfortable WEATHER TAMER® jacket. This quilted cire nylon fashion has a cozy warm lining of Acrilan® acrylic pile that's Wear-Dated® by Monsanto—guaranteed for one full year's normal wear, refund or replacement when returned with tag and sales slip to Monsanto. Sizes 5-15 or 6-16, $34 in Sapphire Blue, Posh Plum, Sonic Red or Nitro Navy.



Weather Tamer®
Division of S.P.I., 1407 Broadway, New York, New York 10018

You'll find Weather Tamer® at these fine stores and their branches:
BROOKLYN, N.Y., Abraham & Straus; **CHICAGO,** Chas. A. Stevens & Co.; **LOS ANGELES,** The May Co.; **BALTIMORE,** Hutzler's; **CLEVELAND,** Higbee's; **COLUMBUS,** F. & R. Lazarus; **MINNEAPOLIS-ST. PAUL,** Dayton's; **PORTLAND,** Meier & Frank; **DAYTON,** Rike's; **ALLENTOWN, PA.,** Hess's; **DES MOINES,** Younker Brothers; **PITTSBURGH,** Kaufmann's.



Let your hairdresser color-style your hair with.....

Color your hair yourself? If you do, then just once try it the other way — the professional way. Visit your beauty salon. Let your hair colorist take over, with Roux *professional* colorings. Learn what true gray-coverage is. And young looking, healthy looking lustre. And subtle color shading that achieves precisely the tone you want. These are the things hair coloring should give you. With Roux, these are the things you get. Ask your hairdresser.

...ROUX*



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK

Wool.

It's got softness.
It's got shape.
It's got class.
And it's got it 24 hours a day.

Wool was born to be soft. And it's bound to stay shapely because it's got natural resilience built in from the beginning. This comeback quality is part of wool's pedigree. Wear wool day after night after day. Wool survives. Strong. Incredibly soft. Comfortable to be with. What's wool got? Call it yours from now on.



Clothes by Mix I, Maurice Antaya for Co. 5, Alley Cat by Betsey Johnson.
See where to buy them on page 166. The Wool Bureau Inc., 360 Lexington Avenue, N.Y. 10017

It's got life.



The Woolmark label in these clothes means they've passed a battery of tests in the Wool Bureau laboratories for fiber content, colorfastness, etc. And inspected for quality of workmanship. So look for the sewn-in Woolmark label. It means you've got a quality-tested product made of the world's best . . . pure wool.

PURE WOOL®



Ready VOGUE BEAUTY

Hairdresser for early risers

If you're running on an impossibly tight schedule, an early-bird visit to the hairdresser's would uncomplicate at least one portion of your life. You could be in the office—or any other place you have to be—by 9:00 A.M. with hair worries out of the way. And that's one of the big drawing cards at Pierre Michel on West 57th Street in New York, where you can book as early as 8:00. By 8:30, hair is shampooed, blown dry, ready to go. If you need something more in the way of conditioning, that's accomplished almost as speedily using the René Furterer hair and scalp treatments. These, based on totally organic products, offer natural help for oiliness, dryness, dandruff, fall out—and a good reason to get up earlier.

New makeup in a compact model

If you run like a flame through the day or enjoy long-playing evenings, there's something pretty neat about having a makeup you can retouch easily without a big production number. And when everything is stashed in a snappy little compact, so much the better. That's what Love can do for you—their new base, cheek color, and two kinds of lip color are all stashed in see-through mirrored compacts so that when you've done your face at home, you simply put all three in your handbag. Love's Creamy Cover, the base, has a misty-moisty quality; slick on with your fingers just enough to make you look a lot better. Then blend in Love's Creamy Cheek Color—a touch on the forehead is fetching. For lips: a choice of Lip Shine—shining with color—or Love's Reflections Lip Creme stick—that shines too. All by Menley & James.

Rescue squad for vexing fingernails

You want real color on your nails this year, right? Right. But you have at least one in a million reasons why nail lacquer isn't working for you—an allergy; total failure with rubber gloves in the kitchen; or a long run of chipping and breaking. . . . Not to worry. There's a kit to be had now of wonder-workers called SwingerTips that will stand in for nail varnish temporarily or as often as you like. Specifically, a SwingerTip is an ovalled bit of press-on color made of "breathing" plastic Hydron; you smooth each one on working from cuticle to finger's end, then file to size. File *down*, never at an angle. Each SwingerTips kit holds enough for six "manicures" and an emery board. . . . To take them off use your own polish remover or SwingerTips Special Formula Nail Polish Remover. . . . Someone's bound to want to hold your hand.

Wool. It's got life.

It's got softness.
It's got shape.
It's got class.

PURE WOOL®

And you can get it all
—as seen on pages 164-165
at the following fine shops:

Alley Cat by Betsey Johnson

Skirt—about $28
Jacket—about $32
Vest—about $18
Shirt—about $22

Baltimore ..... Hutzler's
Boston ..... Filene's
Columbus ..... F & R Lazarus
Dallas ..... Neiman Marcus
Kansas City ..... Woolf Brothers
New York ..... Macy's
Philadelphia ..... Strawbridge & Clothier
Portland ..... Nordstrom-Best
Seattle ..... Nordstrom-Best
West Coast ..... Joseph Magnin

Mix I division of Match II

Pants—about $22
Smock—about $32

Atlanta ..... Rich's
Boston ..... Filene's
Milwaukee ..... The Milwaukee Boston Store
New York ..... Lord & Taylor
Philadelphia ..... Strawbridge & Clothier
West Coast ..... Joseph Magnin

Maurice Antaya for Co. 5

Vest—about $32
Skirt—about $60

New York ..... Miss Bergdorf, Bergdorf Goodman
Philadelphia ..... The Philadelphia Shop, Strawbridge & Clothier
Pittsburgh ..... Joseph Horne Co.
St. Louis ..... Stix, Baer & Fuller
Washington, D.C. ..... Woodward & Lothrop

NATURAL BIRTH CONTROL?

Yes. A more natural form of birth control *is* possible with Delfen* Contraceptive Foam.

Doesn't affect your hormones. Delfen is a vaginal foam made to approximate the natural condition of a normal healthy vagina. Works without affecting your hormones.

No interruptions. Delfen may be applied up to one hour before intercourse to avoid interruption, and the temptation to "skip it this time."

Nothing to interfere with sensation. Delfen is used all by itself. Without mechanical barriers to interfere or inhibit. This delicately scented, snow white aerosol foam is virtually undetectable in use. It doesn't leak or run.

Proven effectiveness. Delfen Foam contains one of the most effective sperm killing ingredients in use today—Nonoxynol 9. And while no method of contraception can guarantee 100% effectiveness for all women, tests on thousands of women plus the experience of hundreds of thousands of users prove Delfen to be highly effective when used as directed.

Delfen Foam forms a protective shield and kills sperm on contact.

Available without a prescription.



Delfen.
Perhaps the most natural form of birth control available.

Ortho
The world's largest laboratories devoted to family planning research.

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Neil's Akron, Ohio

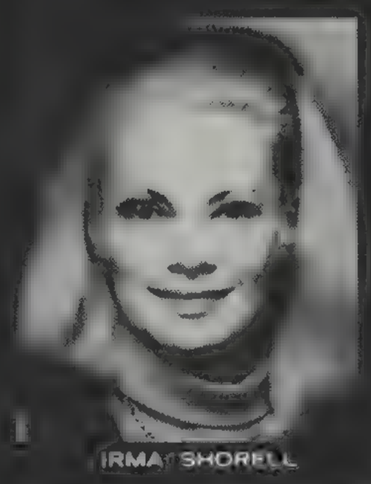


The new classics...Bill Blass designs them for O'Neil's

"For the woman who wants to look younger–

NO OTHER COSMETIC CREME IS AS EFFECTIVE AS

Irma Shorell's
CONTOUR/35



The little known, highly beneficial natural ingredients in CONTOUR/35 have been used and recommended for many years by a famous Plastic Surgeon to help firm the contours, improve color and appearance of skin of face and neck. I have had them combined into this unique night creme for the over-35 woman.

Remarkable Results

CONTOUR/35 has been responsible for the youthful-looking skin of many of the world's most famous and attractive women. Women to whom a youthful appearance is vital.

Using CONTOUR/35 nightly as directed, their contours appeared tightened, dryness lines seemed erased, and a firmer, more youthful-appearing complexion emerged.

CONTOUR/35—containing NO HORMONES or STEROIDS—goes on easily . . . penetrates deeply . . . disappears quickly . . . marvelous for sensitive or delicate skin. Start today—and see for yourself.



Irma Shorell

Available at these and other fine stores . . .

HENRI BENDEL	New York	HIMELHOCH'S	Detroit
L. L. BERGER	Buffalo	HALLE'S	Cleveland
FILENE'S	Boston	L. S. AYRES	Indianapolis
NAN DUSKIN	Philadelphia	HARZFELD'S	Kansas City
GARFINCKEL'S	Washington	GIMBELS	Milwaukee
TRES JOLIE	Pittsburgh	FROST BROS.	San Antonio
BYCK'S	Louisville	NEUSTETER'S	Colorado
REGENSTEIN'S	Atlanta	ROBINSON'S	California
GODCHAUX'S	New Orleans	LIVINGSTON'S	San Francisco
JORDAN MARSH	Florida	NORDSTROM BEST	All Stores

Ready VOGUE BEAUTY

Musk—the real allure

Can a scent be both worldly and simple? Subtle and direct? Completely natural and yet . . . and yet . . . steal the scene? It can. And it's musk, as we told you in July. Newest version of this famous lure to come our way is Musk Oil Perfume from Jovan, the Mink and Pearls people. Their handsomely bottled contribution to the current rage for musk is straight undiluted musk. Potent and throbbing—the sort of presence nobody fails to respond to. Because Musk Oil Perfume is, in fact, oil, it's absorbed by the skin, activated there by body warmth to send out the special vibes of the wearer. There's cling to it, too; a few drops at each wrist will do for hours—the muskiest hours.

Spot exercise—for faces

You probably remember your exercise routines better than your multiplication tables, but we've just come across a disturbing little bit of arithmetic: while you're busy exercising seven-eighths of you at the gym, the vital one-eighth—your face—is in need of a workout that it isn't getting. . . . Once again, it's Grace Jane Treber to the rescue. Following up her book the *Sanasession Slimming Program* that put new zip into body muscles in only four minutes a day, Miss Treber now has come up with *Six-Minute Sana-Facial-Exercises & Face-Care Program for Women* (Source Publishers, Inc., 239 East 52nd Street, New York, New York 10022. $4.95). The plot is pretty well spelled out in the title. Miss Treber offers a completely illustrated guide to exercises for the facial muscles that tone down crow's feet, puffy eyelids, sagging chinline, and other undesirables. Sound advice in this book, too, on cleaning, facial massage, skin care, healthy diet.

New switch on shaving

Contrary to what you may have heard, shaving your legs does *not* affect the texture, color, or rate of hair growth: so says the American Medical Association. New hair growth may *appear* thicker, the doctors add, because "a short hair is less flexible than a long hair and therefore feels more bristly." Way around that one? A quick daily zip with the new sky blue Lady Schick X-10 Shaving Wand. This electric shaver has brush-guides that lift hair for a closer shave—and a light on the shaving head to show you where you're going. . . . Just before you flick the switch, try a spray of Soft 'n Smooth, Lady Schick's lemony new aerosol pre-shave conditioner—makes the whole thing neater, more efficient, and leaves your skin not only slick as a whistle, but, well, soft and smooth. . . .



Thick-tossing, slow-motion bouncing, hair he wants to bury his face in—that's what Europeans love. And why they adore things Pantene.

Because the exclusive Swiss Conditioner in Pantene embraces each hair, hugs it firmly, tenderly; helps your hair have the look of health, natural radiance.

Pantene shampoos, lotions and soft-as-hair sprays are now made in the U.S., and are available only at finer stores and beauty salons.

Let Pantene help you fall in love with your hair.

Maybe for the first time.



Teach your hair a new language: Pantene®

Young Quinlan



Helga

Elegant gown of important black silk and wool faille. Softly collared in white , accented by a single rose.
$245, exclusively in Minneapolis at Young Quinlan on Nicollet Mall.



The exquisite printed faille cocktail dress. V-necked and ruffled at sleeves.
White/black or red/black silk and wool.
$210, exclusively in Minneapolis at Young Quinlan on Nicollet Mall

"I'm one of those people who said



I'd never wear a wig.
Now it's another story.
The Fashion Tress story."



This hangtag tells you you're getting an Elura wig.

"I owe my change of heart to a woman named Sylvia Schaefer."



Sylvia Schaefer of Fashion Tress is a leading wig designer. And her Fashion Tress Wigs, carrying the quality mark of Elura®, really reflect the way you want to look and feel today. They are completely natural looking. And Sylvia's high standards are what do it.

The part is part of the reason.
It is totally natural looking. Even up close it looks real. There is nothing phony about it.

The hair line in front is part of the reason.
It is done by hand so it looks as believable as your own.

The capless design is part of the reason.
Instead of feeling like you're wearing a wig, you feel as if you're wearing nothing at all. All because there isn't a cap. Just light, airy stretch bands of optimum comfort.

The fiber is part of the reason.
It is Monsanto's outstanding modacrylic. This remarkable fiber looks real. Feels real. Yet it actually behaves much better than real hair. It's frizz-resistant. Droop-resistant. And every style is in to stay unless you want a change, and then you can re-set your wig for a whole new look.

The styling is part of the reason.
It is ready-to-wear in the true fashion sense of the phrase. Each style is designed to go beautifully, absolutely beautifully, with the way you dress today. And with the way you want to look today. Natural. And great.

The three Fashion Tress Elura Wigs you see here, from left to right, are: Glamour Puss, China Doll and Traveler.

elura® from Monsanto

®Monsanto trademark for approved wigs and hairpieces of its modacrylic fiber



BOOKS

LAUGH SOME; LEARN SOME

VVVV 3-D, by Patrick Dennis (Coward, McCann and Geohegan, 254 pages, $6.95). The best Patrick Dennis since *Auntie Mame*. Two couples, outrageous snobs, get their comeuppance south of the border, trying to live it up in a sixteenth-century Franciscan monastery suddenly invaded by a not very mysterious stranger.

VVVV HERMAPHRODEITY, by Alan Friedman (Alfred Knopf, 448 pages, $7.95). A great sprawling sleeper of a novel that makes *Myra Breckinridge* read like *Elsie Dinsmore*. Millie/Willie Niemann, the hero/heroine, has enough funny, crazy adventures for a shelf of novels and then some. But, as always, the joke is on us.

VVV THE ROOTS OF COINCIDENCE, by Arthur Koestler (Random House, 149 pages, $5.95). A mind-boggler that makes a strong case for ESP, using the wildest concepts of the new physics—anti-matter, time flowing backward, and holes in space.

VVV THE CROWN OF MEXICO, MAXIMILIAN AND HIS EMPRESS CARLOTA, by Joan Haslip (Holt, Rinehart, and Winston, 531 pages, $10). One of the most bizarre of the European forays in Mexico, made even stranger by the new revelations about why Carlota so feared the Emperor Maximilian.

VV NUTRITION AND YOUR MIND, THE PSYCHOCHEMICAL RESPONSE, by George Watson (Harper & Row, 170 pages, $6.95). The wildfire best seller that misleadingly promises that self-diagnosis (Are you a "fast or slow oxidizer"?) and diet can bring mental health. Not an apple a day but almost as simple-minded.

VV NO LONGER ON THE MAP, by Raymond H. Ramsay (Viking, 276 pages, $10.95). Chewing gum for the brain—great escape to places like El Dorado that never existed, but that everyone tried to visit.

Vogue's rating: **VVVV**=*the best of books*



FRANCES FARMER

A woman's tortured descent into hell: *Will There Really Be A Morning?* (G. P. Putnam, 318 pages, $7.95). Badly, often painfully written, Frances Farmer's autobiography is a book that can't be put down. At twenty-eight, a star of 'thirties movies, Frances Farmer began a harrowing plunge that led from Broadway to Hollywood to seven years in insane asylums. Her report of those years is almost unbearable. By comparison, the fictionalized world of *The Snake Pit* was a plushy health spa. The furies that drove Frances Farmer are never clear, but there is a stubborn anger that drove her until the very end—a deep, unpleasant, unforgiving indictment of the cruelty of our society. Happiness, success? "I lived only to survive." A star's confession that took guts.



Introducing one suit that's really two.

Catherine Capriotti has designed a suit for the General Store that doesn't stop with the sophisticated jacket ($185) and high pleated skirt ($64).

Coordinated with the jacket are sleek high waisted sailor slacks with slash coin pockets ($68) and a sassy little halter top ($38), all with the Capriotti touch.

In dark wine, camel, black and red rust gabardine.

It's more than two suits. It's a Capriotti wardrobe.

I. Miller
General Store

The General Store at I. Miller, 734 Fifth Ave. N.Y; Eastchester; 710 North Michigan Ave. Chicago and at The General Store. 373 North Bedford Dr. Beverly Hills and 272 Post St. San Francisco

DOWN THE CAMPAIGN TRAIL '72

ONE WOMAN'S VOTE

What the conventions revealed: "It is a hazard to drop old slogans, a peril to continue with them."

Part 2 in a series

BY ELIZABETH HARDWICK

The presence of so many women during the political conventions made Miami seem to be a woman's town, designed for their approval and patronage—but at one remove, a man's idea of what women would want. Once inside the doors of the hotels, the bright, tropical, shining natural scene turns dark and heavy. A sort of Winter Palace daydream seems to have decided that this beach town should decorate itself in plush and velvet of the deepest reds and purples, in dark, heavy, fireside brass, gold-flecked curtains, crystal chandeliers. All of this man-made, out of the male psyche, representing weight, accumulation, power to reassure and enchant wives and daughters.

It was strange about the women. As a minority they hardly suggested an image of smallness, isolation, or exclusion. Instead, contrary images of a flood, a stampede, an invasion entered the mind. They—we—were everywhere. Women were on the platform banging the gavel; they were chairman and vice-chairman of credential and roll call, delegates, parliamentary experts, reporters, wives, children, red-white-and-blue givers of free Pepsi, hookers, movie stars; girls experienced in the primaries, at the telephone, at the desk; leading a caucus; black and white, Indian and Mexican, young and getting on, mothers who had run for Governor in Texas. They wore buttons, bikini tops and jeans, overalls or sequined straw hats, backless dresses, linens. It was hard to believe they hadn't always been represented in just this degree. This was real—no going back; the memory of past feelings of exclusion grew immediately dim like some piece of landscape fallen under the bulldozer.

What was the Democratic Convention about? It was said to be about new rules, reforms, about women and youth and blacks, a "coalition" in which not everyone coalesced. The ending of the war loomed like some unattainable, cold, mysterious planet hanging over this convention as it had over the gathering four years ago. The issues of both Republicans and Democrats are the same, but each one refracts the light from society in a different way and no one knows which distortions or clarifications the people cling to or swerve toward.

"Participation" was the scenario of the Democratic Convention—"empounded herds rose round the walls." The flow, the push, the explosion of participation is an exhilaration, a quivering political high in which the many are made one—or the one may suddenly turn into the many. Something is always threatened in a union boasting of the autonomy and free will of its individual members. Only a devotion to a higher hope can sanctify a free and rambunctious alliance. "Involvement" and "grass roots" and "new politics"—the language recognizes a loosening of the rules; and there was determination everywhere in the convention to voice the taboo as much as to revive the old and familiar political evangelism.

Under this kind of dispensation at both conventions, leadership takes on, if not an accidental, at least a provisional character. The leader is there, but not necessarily to be followed. He is there also to be advised, informed, shouted at, held in line. It seems likely that the "new politics" will take a good deal of the flattery and obsequiousness away from the throne and that future holders of the Presidency will not be overworked constitutional monarchs but rather resemble harassed college presidents, besieged by student and parent, faculty and fund-raiser, needing to present their broken bones to the smallest as well as the largest demands and encounters.

Accountability to one's own multifarious followers is more frustrating and wounding to the political spirit than are the expected arrows of the enemy. Once elected, officials hold dear the notion that those on the outside do not understand—this feeling of betrayal, of unnecessary carping from the disciples will be a particular hazard for "participation" candidates.

The common man, now called "the average citizen," has always had a high place in American moral thought. In a reasonable society, the ordinary man would have the capacity and the wish for justice and equity; therefore he could take part in full measure in the political process of his country. He is to be educated and active, not manipulated and looked after. In a society as fluid and perplexing as ours, there is always a real question as to who the common man is. The "average citizen" is an epithet that does not single out and identify. Ideas, fears, and needs are imputed to this abstraction; and there is even some agreement about the needs, but little about the way they can be justly and reasonably met.

American political conventions are a mystery to other countries. There are less exuberant ways of choosing party candidates and it would seem that the conventions have other symbolic roles to play as well. The sense of being a resident of a certain state becomes almost as much of a calling, a ringing destiny, as being a citizen of America itself. There was no diminution of state pride. Poetic emblems of sunflower, bear, pine tree, lake, grass, and mountain mingled in the announcement of declarations of social and political protest. The adjective "great" preceding the name of the state lost none of its popularity.

Television proved unbelievably "participatory" and eagerness to perform on it was unbounded. The obscure person is chosen by the camera and microphone; suddenly his words, his smiles, his complaints are flung over rivers and mountains, to towns large and small. He feels poise and assurance before the universalism of television. Conversely, it is the "important" person who may have cause to fear. For him, spontaneity can be fatal; poise stiffens to caution; the mind reaches back on its shelves for phrases and answers and evasions that have a sprightly and thoughtful ring but actually are empty of content and of the precision one may be brought to judgment on.

Metaphysical concepts suffer a drastic reduction in meaning when they must serve partisan politics at an everyday level. And they wear themselves out. Party leaders know that it is a hazard to drop old slogans and a peril to continue with them. This impossible paradox wrinkles the brows and troubles the dreams of incumbents. The difference between theory and practice is rather sullenly excused as in the nature of things. But will the new politics consent to this cynical gap? Perhaps the impatience will begin at the outset, creating new conditions for campaigns, wiping out strategies designed only for the road to power, not for the tenure itself. ▼

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MOROCCAN FOOD: FRESH AND HOT FOR VIRILITY

The spices make their point in the cooking at the Casablanca house of Madame Jalil Tazi

By Ninette Lyon

Kinetic, attractive, Mme. Jalil Tazi is a cross-cultural hummingbird. Standing in her Casablanca house where marble and toile mix with sliding glass doors and carved cedar ceilings, Spanish varguenos, English leather couches, and French candlestands, Mme. Tazi, dressed in a gold-embroidered caftan and giving orders on the care of her water skis and motorboat, presents an unconscious partial definition of her range.

Wife of an industrialist and mother of three children, Tamy Tazi runs her house with efficiency, grace, and control. The food served in the dining room with low round Moroccan tables, cushions, and banquettes, is part classic French, part formal Moroccan. Her instructions to her cook, whose face is decorated with blue tattoos, are precise. In the Moroccan dishes, the subtlety is in the blending of the spices; they must be absolutely fresh (Mme. Tazi may go to the market and choose them herself); the rules are immutable. Many spices and herbs are considered to be specifics for health and virility; they have meanings. One especially potent mix is called Ras el Hanout, "the boss of the shop." Here, some of Mme. Tazi's Moroccan menus. Recipes for starred dishes follow.

THREE MENUS

Qdra*
Kabab m'Godor* and steamed rice
Pastilla with pastry cream and almonds

Pastilla or "Bstilla" is an extremely fine puff pastry. To make it, one must have a good hand and infinite patience; the leaves must be fried one by one. As an entrée, it is presented as a cake filled with pigeon meat, chopped almonds, and egg sauce, and sprinkled with cinnamon and sugar. As a dessert, the leaves are sprinkled with roasted almonds ground with sugar and served with vanilla pastry cream flavoured with cinnamon and orange blossoms.

Kabab dial Houtte,* Béarnaise sauce
Tajine of lamb with tomatoes and okras
Fruits, fresh and dried

A variety of Moroccan salads*
Tajine of lamb with quinces, prunes, and honey*
Couscous Sffa

Though couscous is the most famous North African dish, we know only one or two kinds. There are a number of couscous called Sffa, which have cornmeal as a base and are buttered and sprinkled with cinnamon and sugar.

Notes on the drinks: With these meals, Moroccans serve fruit drinks made at home from pomegranates, oranges, grapes, almonds. Also these Moroccan wines: Cabernet or Chaud Soleil. After the meal, tea is prepared, with many refinements, in a metal teapot: first green tea or tea from Ceylon, later mint or sometimes sage, wormwood, verbena. The leaves are covered with sugar loaves which protect them from the boiling water. The tea is poured out from high up into decorated glasses and the first glass is returned to the pot —otherwise, it would not be sweet enough, having been made near the spout.

Notes on Tajine: Tajine is a ragout, but these Moroccan ragouts are presented so elegantly at Madame Tazi's that they are something more than stews. The tajine is prepared in a copper casserole, the *taoua,* and served on a *tajine slaoui,* a large, round, glazed ceramic platter with a pointed, pierced lid, which is kept warm on the coals until the food is served. Traditionally, the Moroccans eat directly from the platter with three fingers and a bit of bread, but at Madame Tazi's the service is European. Tamy herself sometimes pretends that this is not as good and dips her bread in the delicious sauce.

Notes on the Ras el Hanout: Some of the spices used are thought to be aphrodisiac: tur-

(Continued on page 302)

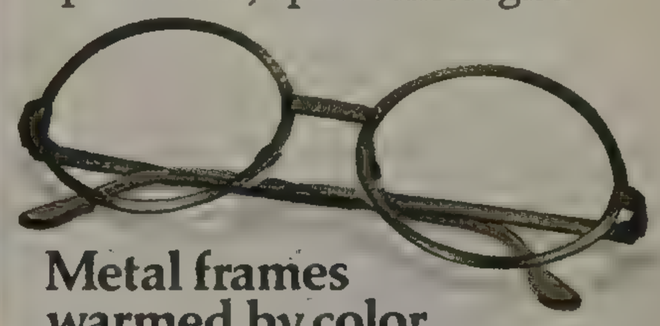
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FROM SEPTEMBER 1 THROUGH SEPTEMBER 15

Vogue HOROSCOPE

By Maria Elise Crummere



JOHN N. MITCHELL was born September 5, 1913, with the sun in Virgo: he seeks the ideal in the physical world and is not content until it is realized. Mercury in Virgo on his birth chart gives him the ability to criticize and discriminate. His cautious attitude in government comes from this inclination to modify. His Moon in powerful Scorpio substantiates a strong talent for coordinating resources successfully. Many of his planets correspond to those in the United States chart, giving him happiness in serving his country; but Neptune in Cancer is the clue to his deep devotion to family.

Aries, March 21–April 20. The real ego of one born in Aries is represented by individuality. Now, with your ruler, Mars, in Virgo, the sign of service, you are anxious to set up new ways of working that are fast and efficient. Introduce your idea on the new moon, September 7; complete your crusade before the end of the second week. Do not let adverse conditions stop you; use subtle means to avoid interference.

Taurus, April 21–May 20. Taurians are dependable individuals—not starters but settlers, holding onto what they have acquired, materially or emotionally. Your ruler, Venus, in Cancer the first week makes this a time to settle family issues. The second week is an excellent period for social matters. Put practical plans aside and enjoy the new friends you will attract. This is a happy time for romance.

Gemini, May 21–June 20. The two vertical lines that indicate your sign represent the two pillars of wisdom often found on ancient buildings of learning. Your indecisive duality serves the purpose of enabling you to choose well. The first week, your thoughts are on love—good. The second week, switch to practical matters and be alert for a pleasant surprise: you may be asked to go on a journey as the period ends.

Cancer, June 21–July 22. When you present a hard exterior, the hard shell of the crab—your symbol—is being used to protect your tenderhearted side from exploitation. Venus in your sign the first week gives you charm and persuasive abilities for entertaining. The second week, you receive many invitations which lead to key contracts for a cycle of promotional programs, a day or two before the period ends.

Leo, July 23–August 22. The great energy of the Sun is represented in the "shorthand" for your sign by two incomplete circles. The Sun, your ruler, now is blighted in the practicality of Virgo; not until the second week does it move to bring you financial success. The last five days are best to get in touch with an associate whose strength combines with your faith to create a prosperous situation. *(Continued on page 186)*

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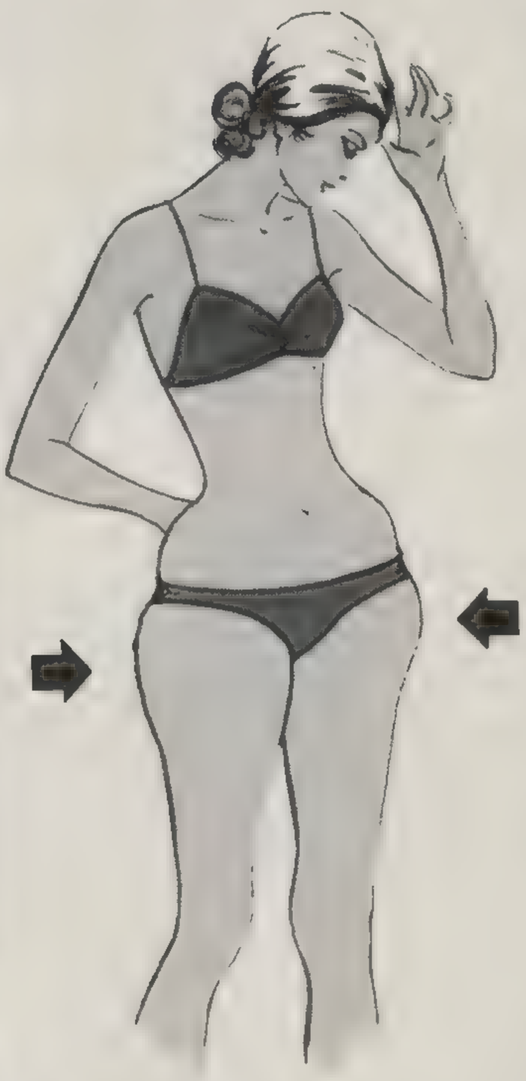
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HOROSCOPE

(Continued from page 184)

Virgo, August 23–September 22. Your symbol, the virgin, represents the search and discriminating selection before mating. Your ruler, Mercury, in Leo the first six days shows that you will enjoy participating in the social drama. The second week, returning to business, you take action to accomplish much during the last five days. Be alert to an unexpected gain as the period ends.

Libra, September 23–October 22. The "shorthand" symbol for Libra is the setting sun, one half sunk below the horizon and equaling the half that is seen: Librans make their mates equal partners. Your ruler, Venus, in Cancer the first week shows that the family needs your presence. The second week brings dramatic activities that suit you. Someone dear to you involves you in a plan bringing financial satisfaction.

Scorpio, October 23–November 21. There are three symbols for Scorpio: first, the serpent (scorpion), who is sarcastic; second, the evolved eagle, who soars to higher realms; third, the gentle dove, with the message of love. Your ruler, Mars, in practical Virgo makes this an eventful period. Your judgment is sound, you are powerful: sign contracts. Take every advantage, but avoid an old enemy the last two days.

Sagittarius, November 22–December 21. The symbol for Sagittarius looks like an arrow, but actually depicts the two shin bones joining at the knee. Though dual, Sagittarians have a singleness of thrust. Now, Virgo in square (conflict) to you makes this a time for tact: avoid powers, disagreements, and taxes during the first week. If you need to travel, it would be advantageous. Legal matters can be resolved.

Capricorn, December 22–January 20. The round pictograph for Capricorn depicts the knee, which enables man to stand and to climb. Mars, Mercury, and the Sun all in Virgo—a sign friendly to Capricornians—give you three paths to pursue. Take action at the new moon, September 7. Communicate with those on higher levels; approach those indebted to you; if you have a message to publicize, do it now.

Aquarius, January 21–February 19. The two wavy lines that represent Aquarius depict the wind when it disturbs the water: Aquarius is an Air sign, not Water. Uranus, your ruler, is now in Libra, making life harmonious for you. Your theories will be accepted, your plans will thrive, you will attract new activities or a new love. If you wish to marry, do so after the new moon on September 7.

Pisces, February 20–March 20. Pisces's symbol looks like two fish tied together back to back or two crescent moons riveted together by a horizontal band. Neptune, your ruler, in a Fire sign brings a dramatic period of love with someone dear to you, after the new moon on September 7. With patience, a more enduring relationship with this person can be developed, if begun now. All new meetings are important.

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VOGUE TRAVEL

By Despina Messinesi

BERMUDA

Our tell-all traveler shows what goes, on that special island

The specialness of Bermuda, that beautiful British island —what people don't tell you: In Hamilton's Front Street, up steep flights of stairs, restaurants face white cruise ships moored across the street. At the businessmen's lunch place, The Harbourfront, the game at the bar is "Shut the Box": dice throwing, free beer for the winner. Guest-houses and cottage colonies serve free afternoon tea in their lounges: silver teapots, silver trays with paper-thin sandwiches, fruitcake, sun-yellow almond cake.

In warm weather, most women prefer the coolness of a shift during the day, even when riding bikes, and for the evening, long skirts. Men on holiday still wear Bermuda shorts; and businessmen look great in well-tailored jackets, shirts, and ties worn with Bermuda shorts, knee socks.

Roads curl around inlets and bays, slice through limestone cliffs

Shaped like a fishhook, the twenty-one-mile island deceives; distances appear enormous. Visitors use cabs, staidly paced to the twenty-mile-an-hour speed limit (no car hire allowed); residents can have one car to a family, unlimited motorized bikes and scooters. Fearless visitors rent motorbikes; protective helmets supplied at no charge.

Bermuda's main roads—Middle Road, South Shore Road, North Shore Road—have a childlike simplicity; and the island separates neatly into three: East End, West End, and Hamilton—the capital—more or less in the middle.

The island is studded with places to stay, things to do. At most places to stay, rates—scaled to views and locations—run much the same, include breakfast and, generally, dinner. Here, from west to east, a quick tour:

Meals in fair weather are served under tamarind or almond trees

On the west end of the fishhook, at Cambridge Beaches, immaculate pink cottages—with antiques, old prints, and maids to make breakfast—fill up with third- and fourth-generation guests. Outdoor meals are served on tables made from the decks of wrecked ships.

Lantana, a cottage colony on the Great Sound, has exceptional food. Bermudians lunch there outdoors at La Plage or have dinner in the new all-glassed dining room. In the cottages: kitchens where maids prepare breakfast, dressing rooms, hair dryers, and ironing boards.

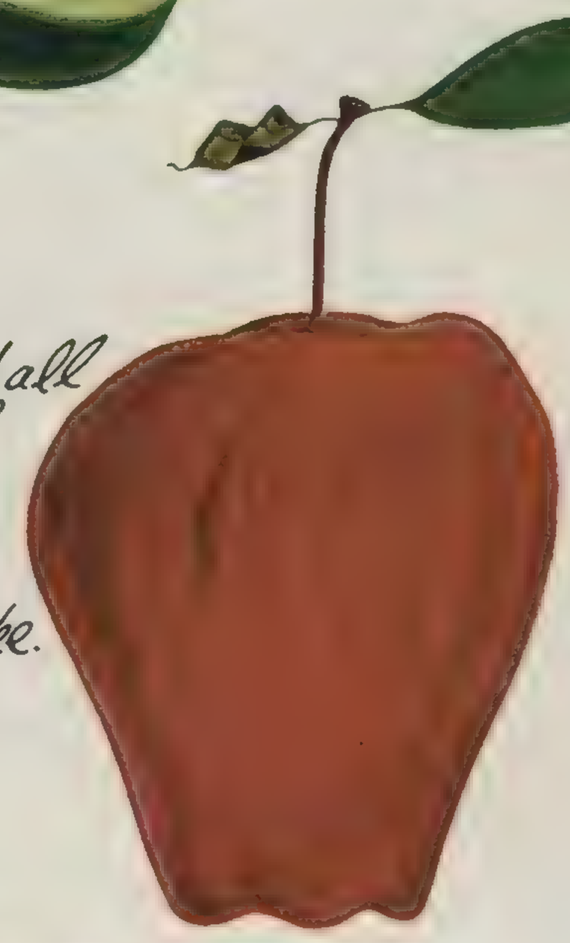
At night the beam of Bermuda's powerful lighthouse sweeps across the Sound like the lighted second hand of a clock. A new asset to the west, or Somerset, area is the excellent eighteen-hole championship Port Royal public golf course, designed by Robert Trent Jones. Watery hole 16 is the trick one. (Continued on page 190)

Now when you want fresh and wholesome cosmetics, make them yourself. With our new Well Spring. And your fruits and vegetables.



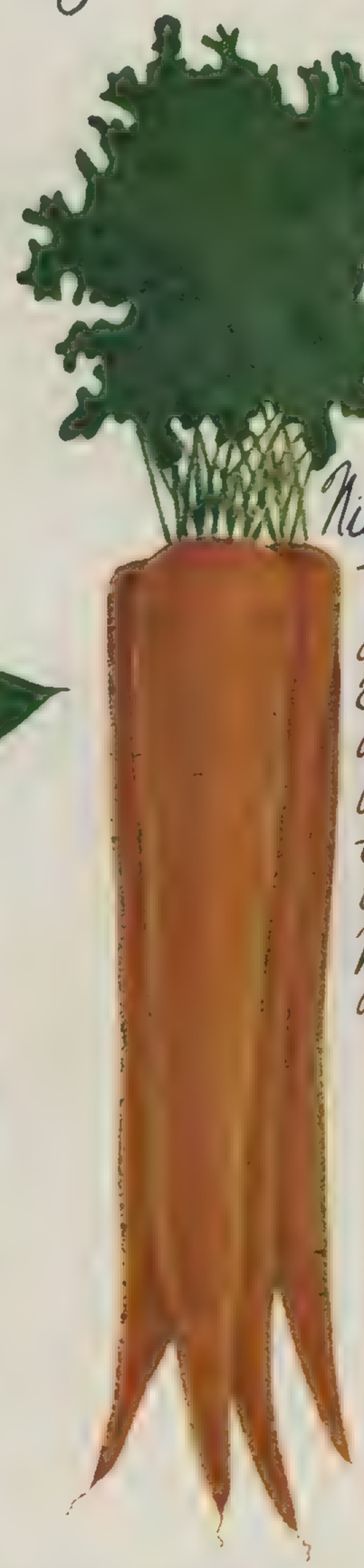
Conditioner

Mix 1 tsp. mashed avocado with 3 tsps. water. Stir until liquid. Strain. Mix 2 tsps. of this mixture with 1 tsp. of Well Spring and shake.



Skin Soother

Grind apple, seeds and all. Strain. Mix equal parts of apple juice and water. Add 2 tsps. of this mixture to 1 tsp of Well Spring and shake.



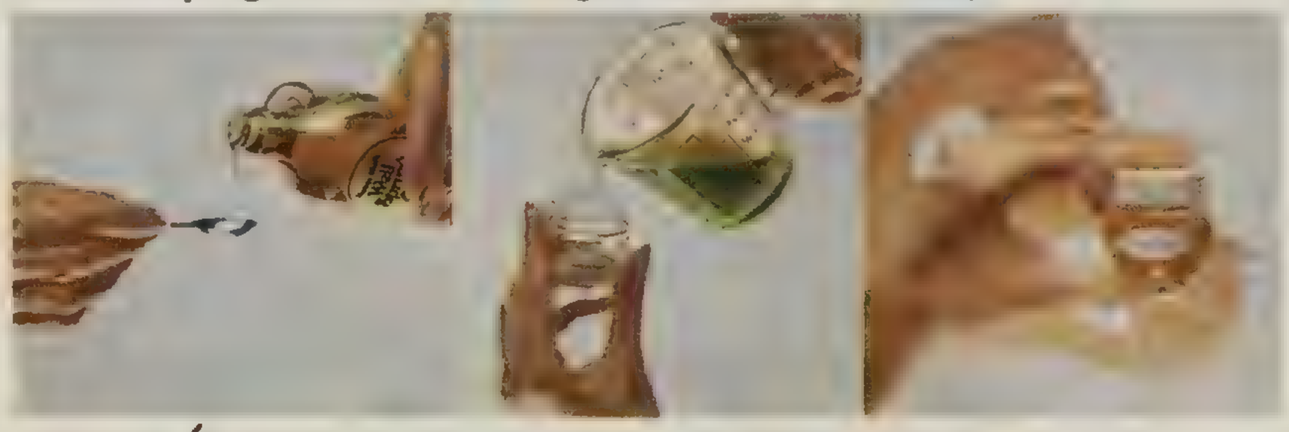
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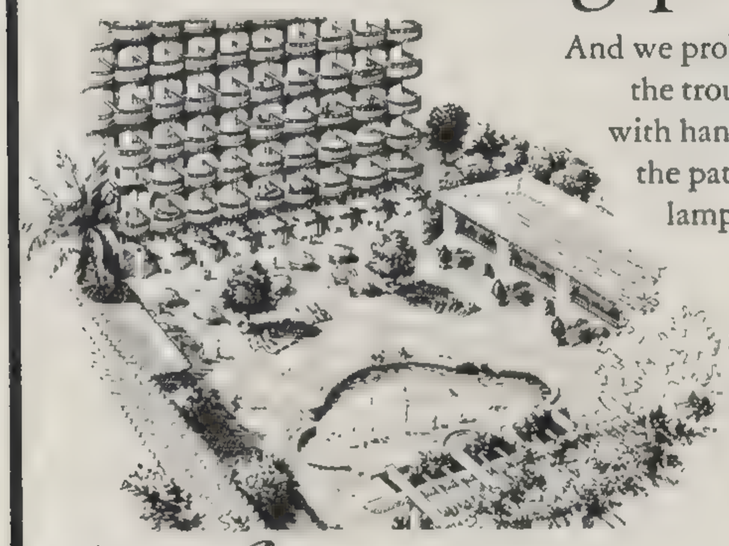
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So, while you're standing in front of your fridge, or at the pantry shelf, thinking about what you'd like to eat, think about all the goodies you can now mix together and feed your complexion. Delicious.

If we didn't believe there were enough people to appreciate the difference, we wouldn't have gone to the Mediterranean to design our swimming pool.



And we probably wouldn't have taken the trouble to finish our new pool with hand laid mosaic tile. Or deck the patio with tile and brick. Gas lamps light the area. Dozens of lemon and orange trees surround it. And for the moments between sun and swim, there is a mini gym, a sauna and the Don Quixote snack bar.

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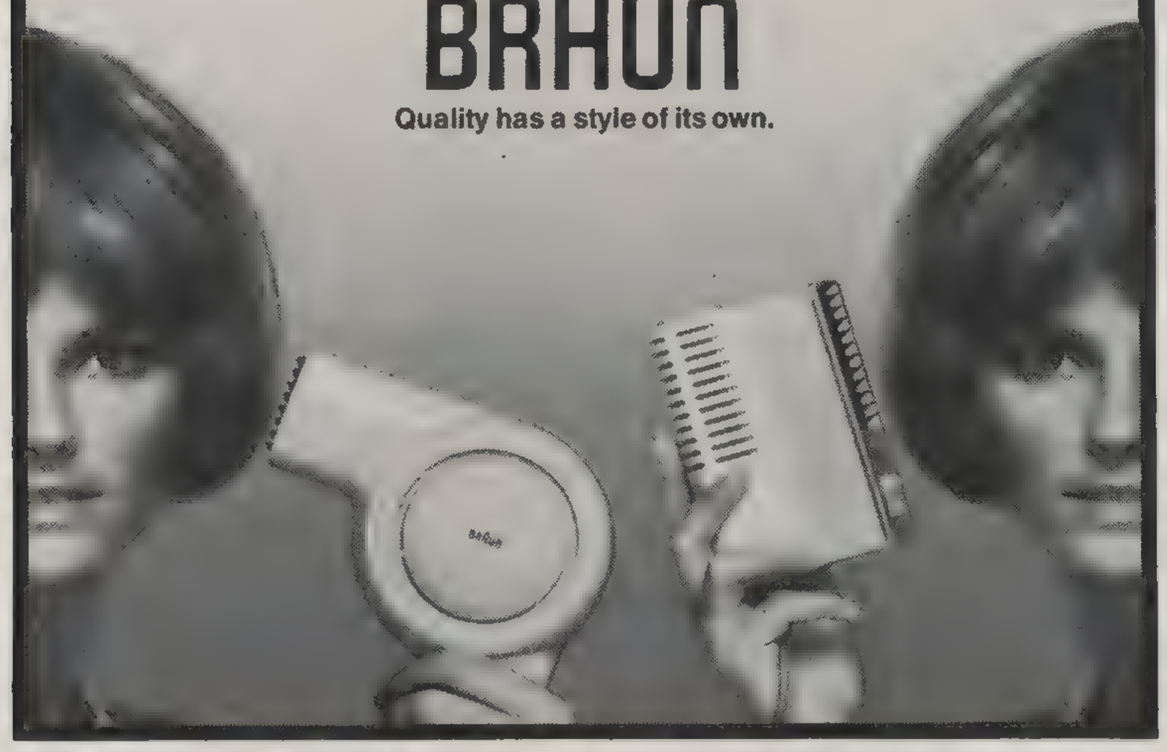
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VOGUE TRAVEL

(Continued from page 188)

In Bermuda, you can watch fish from a shaft undersea without getting wet

Below the lighthouse on the South Shore, the Sonesta Beach Hotel faces a crescent beach, has two pools—one with plastic dome—and four courts for night tennis. Each new, oversized room has twin double beds, a hair dryer. From a windowed shaft in a reef at the edge of the grounds you can stare at schools of fish swirling by.

Newest landmark, cresting the island's tallest hill: the Southampton Princess, just in the flurry of opening. Extravagances: three-tiered circular dining room, large balconied guest rooms, two duplex apartments, two pools (one with a plastic dome), and a revamped eighteen-hole golf course. Down the hill: the hotel's Beach Club, five tennis courts, two for night games. The Waterlot Inn, an enchanting old restaurant set in a flower garden close to the Sound with a mooring pier for seaborne guests, belongs to the king-size Princess operation.

The central swirl, around Hamilton, capital city

Bluebirds fly in pairs over wide lawns, tennis courts

The Coral Beach and Tennis Club, the Establishment place along the purple and parrot-green Atlantic, draws members or guests recommended by members. Seven tennis courts, two for night play. Every Sunday afternoon, club tournaments with tea served at the grandstand.

Newstead, a large guesthouse with cottages terraced on cliffs like hanging gardens, faces Hamilton Harbour. Freshly redone rooms; heated saltwater pool; the come-and-go view of ferryboats, cruise ships, sails.

At the end of Hamilton Harbour, which islanders call "the foot of the lane," the cottages of Pomander Gate combine professional tennis, lolling around the pool, drinks in a cellar-pub, vegetables picked from the garden. Nearby, the Royal Hamilton Dinghy Club commands—like a royal box—the view of Hamilton.

The original and sedate Princess Hotel, a mammoth pink institution edging Hamilton Harbour, operates like an ocean liner: two sittings in the dining room; two desalination plants, two pools; all definitely shipshape.

Opposite the Princess, the big white house circled in lawns and with a pool at the back is the Rosedon, a quiet guesthouse without frill. It provides only bed and breakfast. Good buy: rooms in the new addition.

At Miles, a supermarket owned by Sir Harry Cox, yachtsmen tie up their boats to the pier at the back and load ship's stores directly onboard. Masses of masts swaying at the pier like an army out of step identify the distinguished Royal Bermuda Yacht Club.

Restaurants have tray ceilings, cedar beams, good fish

RESTAURANTS IN HAMILTON: The only restaurant with an outdoor terrace dining room hanging over the sea is called, of course, Waterfront. Hoppin' John, an upstairs restaurant, divides into three: one, the formal, expensive Halifax Room where Lord Necktie sings and plays his guitar, very quietly, at (Continued on page 192)



tout

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VOGUE TRAVEL

(Continued from page 190)

The politeness of the gentle Bermudians: a day-by-day delight

night. The action place, a beamed pub spilling out on a terrace, is reasonable, as is the quiet Garden Terrace.

The Penthouse, like a transplanted big-city restaurant except for the view of ships' decks at eye level, serves excellent meals in a padded stillness that seems to go with high tabs. Everybody seems to drop by the ground-level bar-restaurant of the Hog Penny Pub. Upstairs, the Edwardian restaurant serves conventional, not-expensive meals, turns into a late, late discothèque.

On Bermudiana Road, Little Venice looks and smells like a good trattoria, which it is. 2001, a purple and white beaded new discothèque above Little Venice and run by the same team, is off to a thumping success.

SHOPPING: In Bermuda, it's a treat. Some imports are excellent buys, along with liquor and cigarettes, which must be bought twenty-four hours before leaving.

In Bermuda, imports from Europe and the Orient often are good buys

On Front Street, Calypso's lime-yellow building catches the eye as do the clothes inside. The two old-world department stores, Trimingham's and Smith's, stock everything from chintzes to Swiss watches. Cécile's is best for nifty French and Italian clothes. Bluck's fame is built on the amazing open stock of china and crystal and on antique English silver, china, and furniture.

HEADING EAST: The Mid-Ocean Club on the South Shore at Tucker's Town has a course golfers dream about. Close to the course is the smooth-ticking Pink Sands: a cluster of pink cottages along an Atlantic beach, heated pool, and two tennis courts. In the new annex, a cedar-paneled Grill is on the second floor.

The plump pink Castle Harbour, the last big hotel built in the 'thirties, has a new streamlined annex, linked to the hotel by a glassed walkway, above the eighteen-hole championship golf course, the magnificent seascape.

Tom Moore's Tavern in a seventeenth-century house—the place for Bermuda rockfish, available all year, and for the tender Bermuda lobsters in season September 1 to April 15—serves steaks and chops, too. The Tap Room with a waist-high hearth used to be the old kitchen.

Bermuda as it was in the 1600's, on the eastern tip of the island

Outbursts of flowers blooming all year

Overlooking the seventeenth-century Fort St. Catherine, the new Holiday Inn—with expected Holiday Inn comforts plus four tennis courts equipped for night games, two pools, a golf pro shop.

In the preserved seventeenth-century town of St. George stands the small St. Peter's Church with a curious cedar beam ceiling like the hull of a ship.

Anyone stopping for a quick shoe repair by William Francis, a shoemaker hammering away in a pink shanty on Kent Street, will be standing right across from the Somers Garden—Bermuda's extravagant flowers blooming almost too violently in an English garden. ▼

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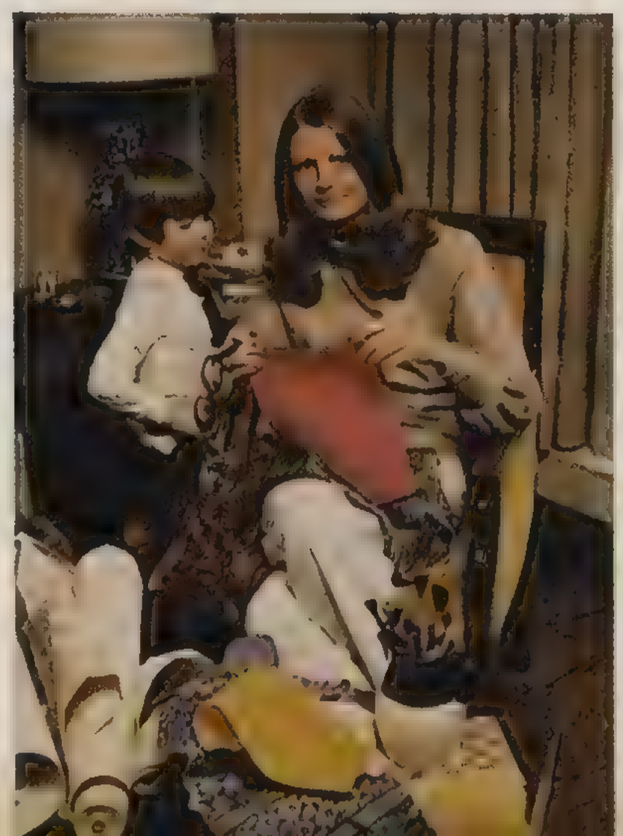
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MOVIES

COOLERS, CHILLERS

VVV CHILD'S PLAY, with James Mason and Robert Preston. High dramer about a storm of violence in a Catholic boys' school—only it's one of the teachers who's being bad this time. James Mason is deliciously evil. Robert Preston should stick to the trombone. Parents will be gratified that the theological questions raised are definitely GP.

VVVV TRACY AND HEPBURN FILM MEMOIR, nine evenings, beginning September 13, of films starring Spencer Tracy and Katharine Hepburn, at the Theatre of the Lincoln Center Library in New York. Garson Kanin's recent best seller, *Tracy and Hepburn*, infuriated Hepburn and produced a new wave of fans ready to laugh and cry through their cinema romance. The best Hepburn is probably elsewhere; the Tracy, a legend that didn't make it onto film. *Pat and Mike* and *Adam's Rib* are worth another see.

VVVV AND HOPE TO DIE, with Robert Ryan and Jean-Louis Trintignant. Cops and robbers at play—less heady than chess and less profitable. Jean-Louis Trintignant almost makes it with his Humphrey Bogart impersonation, but Bogie didn't have quite as heavy a French accent.

VV PARADES, with Russ Thacker and Brad Sullivan. Strong stuff about military stockades watered down for the $3-a-ticket crowd. The great anti-war, anti-military movies of the past made it because they pitted the little guy against Goliath. No Davids here.

VVV A REFLECTION OF FEAR, with Sally Kellerman and Robert Shaw. Sally Kellerman has a great way of looking intelligent and dumb at the same time. She even looks panicked in this flick that has some high moments of terror. Still—more Sunday matinée than Saturday night at the movies.

Vogue's rating: **VVVV** *=the best of movies*



DOROTHY TUTIN

Another of Ken Russell's extraordinary women in love: Dorothy Tutin in *Savage Messiah*, the British film about Henri Gaudier, the French sculptor, at eighteen and his thirty-eight-year-old Polish mistress, Sophie Brzeska, whose name Gaudier later added to his own after their affair. Dorothy Tutin, with her lush low-roar of a voice and spitfire eyes, is an actress London directors conjure with. Until now, Dorothy Tutin's greatest parts have been in costume, towering women of Shakespeare's and Ibsen's sort. In Sophie Brzeska, Dorothy Tutin has found a fascinating, raging counterpart for her other roles, a highly complex woman who thinks of herself as a writer and loses herself in a much younger artist. "Before, a woman might command. Now, a woman has to fight." About his often grubby film, Ken Russell said, "I wanted to show artists as workers instead of as people who live in ivory towers."



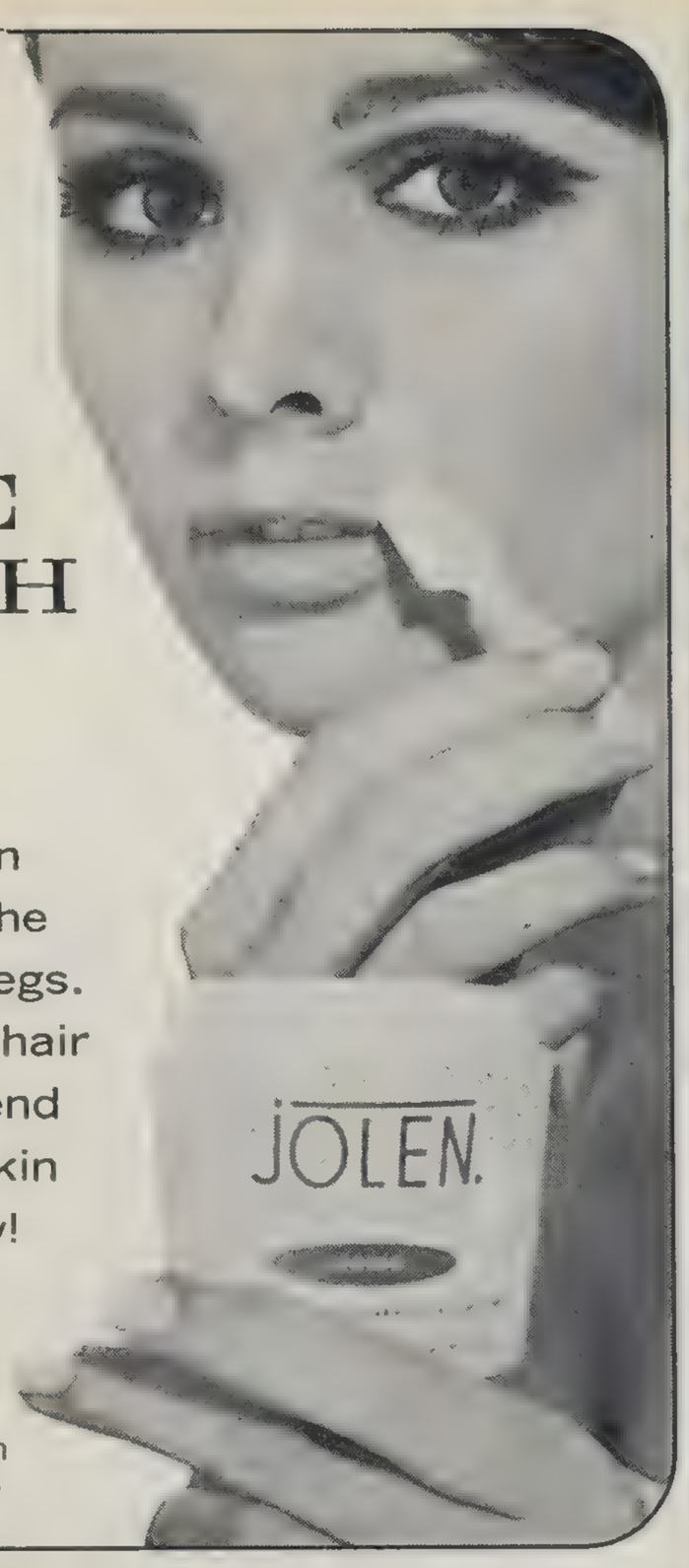
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TV

HANG ON; THE BEST IS YET TO BE

VV½ THE NEW SEASON, beginning on ABC, CBS, and NBC September 11. The smog factories are back with a murky new crop of instant reruns, including a liberal spin-off of *All in the Family,* a gaggle of detective shows *(see below),* and a series that deals with UFO's. The news, football, and old movies still may be the best viewing.

VVVV LIZA WITH A Z, September 10, 9-10:00 P.M., EST, NBC. With her big, big voice and big, big eyes, Liza Minnelli is this year's star, zapped in color at this great live concert.

V TEMPERATURES RISING, Tuesdays, 8:00 P.M., EST, ABC. Nothing like a bunch of good-humored nurses and doctors to raise a few laughs.

VVV ZENITH SALUTES 25 YEARS OF TELEVISION, September 10, 9:30-11:00 P.M., EST, ABC. Milton Berle, Perry Como, Dave Garroway, Dinah Shore, Ed Sullivan dragging down Memory Lane. The best part: clips from the early shows.

V BRIDGET LOVES BERNIE, Saturdays, 8:30 P.M., EST, CBS. *Abie's Irish Rose* comes home to television—a rich Irish Catholic girl marries a middle-class Jewish boy.

V½ ANNA AND THE KING, with Samantha Eggar and Yul Brynner, Sundays, 7:30 P.M., EST, CBS. Can a bald Oriental potentate find love in the arms of a nice American school teacher? Tune in next week.

–V MAUDE, Tuesdays, 8:00 P.M., EST, CBS. You remember Edith Bunker's cousin Maude, sort of stubborn but nice? Well, she has her own program, just to show that effete snobs and other liberal types are just plain folks, too.

V M*A*S*H, Sundays, 8:00 P.M., EST, CBS. Alan Alda as Hawkeye, Wayne Rogers as Trapper John, and Loretta Swit as Hot Lips. The name's the same as the black-humor movie, but all the nasty wit is gone. War ain't a sit-com, CBS.

Vogue's rating: **VVVV** *=the best of television*



GENE BARRY

The return of the private eye to video-land: Gene Barry, the fifty-year-old American actor, in *The Adventurer,* in New York, Fridays, 7:30-8:00 P.M., EST, NBC, plays a "world famous screen star who enters the world of espionage," heading a stampede of gumshoes, secret agents, and government men on television this fall. Barry, who has starred in three other action series, isn't bothered by the trend. "Americans want real heroes who can put up or shut up." Barry seems to specialize more in being cool, calm, and collected. No roughhouse. A New York psychiatrist, who sees television as one of his most mixed-up patients, said about the fall trend, "Americans don't want action. They want to see what's behind all those locked doors at the Pentagon and in the Kremlin. Television does the peeking for them. Aren't all secret agents voyeurs?"

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MUSIC

A LITTLE GLORY, A LITTLE CAMP

VVVV BIG BANDS GREATEST HITS, Vol. 2 (Columbia). Inexplicably, the big sound is the now sound, more right for the 'seventies than warmed-over rock or cooled-down country. But who would have thought we'd be listening to Lionel Hampton's "How High the Moon" or Kay Kyser's "Three Little Fishes" along with Spiro Agnew in 1972?

VVV FRANÇOIS COUPERIN LE GRAND, PIECES DE CLAVECIN, with Rafael Puyana at the harpsichord (Philips). The Couperins, like the Bachs, were one of the great families of Baroque music. What's amazing is the extraordinarily beautiful way that these pieces, brilliantly played by Rafael Puyana, foreshadow the Impressionists and Debussy who found affinity with Couperin.

VVV THE NIGHT IS STILL YOUNG, Sha Na Na (Kama Sutra). Sha Na Na takes their 'fifties trip—moldy oldies better than the originals. One of the forerunners of the rock-and-roll revival, Sha Na Na—outrageous, funny, and super-smooth.

VVV½ AMAZING GRACE, The Pipes and Drums and Military Band of the Royal Scots Dragoon Guards (RCA Victor). Pipes were used in the earliest forms of Christian worship and Presbyterian hymns on the bagpipes are strangely moving.

VVV MOZART, THE FOUR HORN CONCERTOS, with Barry Tuckwell on the French horn (Angel). Mozart's music for the horn is magnificent—clear, light, and heady. These pieces have a charming history, scored by Mozart to trick a horn player who was often the butt of Mozart's practical jokes.

VVV½ CARMEN with Leontyne Price (RCA Victor). Carmen is perhaps too light a role for the soaring subtleties of Leontyne Price's voice, but she brings a dark fire, a knowing passion that disclose a hidden depth in Bizet's music.

VV FRANK SINATRA'S GREATEST HITS, Vol. 2 (Reprise). This is not vintage Sinatra. The Voice sags a little too much, but the heart is in the right place. Nice way to remember a retired guy.

Vogue's rating: **VVVV** *=the best of records*



ROBERTA FLACK

Taking over with her own sound: with *Quiet Fire* (Atlantic), her latest album, Roberta Flack has hit the top—just named the country's leading female vocalist in a poll that for eighteen years has gone to Ella Fitzgerald. Roberta Flack's style, very close in and very warmed up, comes in part from playing the piano for herself, moving into the mike so that each word is heard. Audiences feel she is speaking to them, and often they cry when she opens up. After years singing in nightclubs, Roberta Flack has a direct one-to-one ease that doesn't stop. "I got to like myself first. Then I let it all hang out. Audiences don't bother. We're thinking about the same things."



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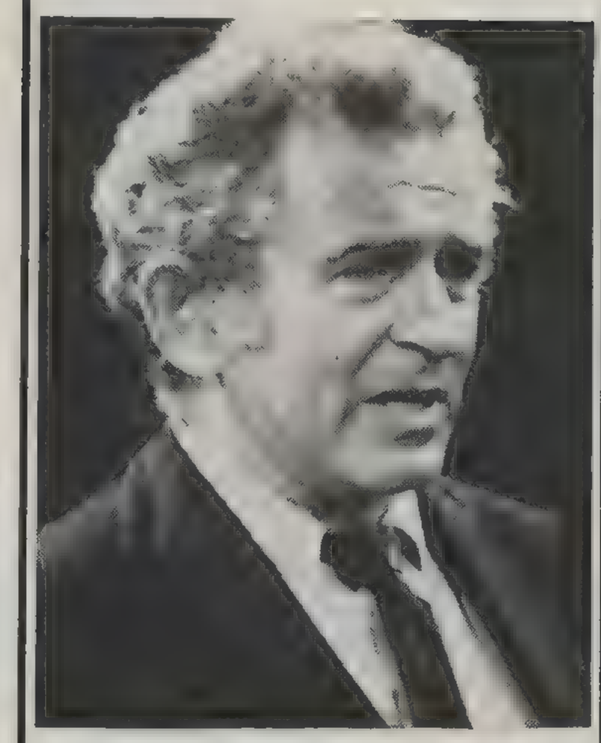
An interview
by Leticia Kent

NORMAN MAILER SPEAKS

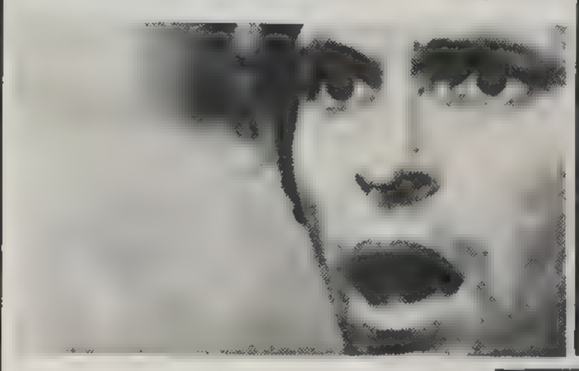
FILMS VS. PLAYS

The possible real nature of film —not an easy discussion. . . . When he begins to discourse on the subject, he feels as if he is not so much a director as an Argument. . . .

—Norman Mailer on himself



R. T. KAHN







Norman Mailer, top, fights with Rip Torn, above and top right, acting in his own movie Maidstone. Right: Joe Dallesandro with Geri Miller in the Warhol film Trash.

"Watch Mailer: If he turns to contemplation, buy a prayer mat; if he stays with politics, expect huge voter turnouts. As Mailer goes, so goes the nation. That is the form his genius takes." So wrote Wilfrid Sheed in his critical essay "Norman Mailer: Genius or Nothing." Of course, the piece was a put down: Mailer as nothing, mere weather vane.

But Sheed was on to something. Mailer, at forty-nine, *is* a weather vane. That is, he's a prophet whose prophecies have pretty much panned out. And so it is of no small interest that Norman Mailer, a word man of remarkable (and Pulitzer Prize-winning) gifts, has moved over to movies.

When I arrived to interview Mailer at his house in Brooklyn, I found him bent over the reviews of *Maidstone,* his third movie. Because the notices were only middling, I wondered if Mailer would be mired in advertisements for himself. He was not. He was notably patient and evenhanded and exceeding modest as we talked not about *Maidstone* but of film.

KENT: Did you once say at a press conference that two of your recent pieces of literature were done to support your films?

MAILER: Yes. They might never have been written if I hadn't had to go out and raise some money in a great hurry. But I never feel any shame or abdication from high literary purpose if I take on a book to fulfill a contract. I'm like a racehorse that has to run: I *have* to write. Besides, I'm cynical enough about motive to believe that very often the best work comes from trivial origins. It's possible that *Why Are We in Vietnam?* is my best novel, and I began it to fulfill a contract.

KENT: Why are you making films? Do you think that literature is dead, say, in the way that Andy Warhol believes painting is dead?

MAILER: No, no. For years I've had *(Continued on page 202)*

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(Continued from page 200)

"Uncut film, exquisite beyond belief"

the notion that the best way to keep myself alive, to grow as a writer, was to engage in other activities without writing for long periods of time. That, I suppose, is why I make movies and why I make them without scripts, without literature.

KENT: But I'm amazed that a person as literate as you thinks he can get something good from improvisational filmmaking.

MAILER: Well, I *know* I can get something good. I've done it two and a half times. Let's say the first film, *Wild 90*, was half horrible.

KENT: Doesn't improvisation depend upon luck?

MAILER: Of course. You don't have a script, so you need all sorts of skilled practitioners of your art besides yourself. I try to cast people who have talent for improvisation, the kind of wit which is amenable to being filmed in imaginary situations—under the pressure that a camera is in your ear or on your nose.

KENT: Are you ever offended by the commonplace language of improvisation?

MAILER: Oh, I'm often *completely* offended. That's why these pictures take so long to edit. There's a long process of esthetic digestion. But you don't only need people to speak well in improvisational movies. You need some who speak well. You also need people who move well, people who don't move well, people who express emotion. You need people who have a certain poignance, people who have a certain menace. . . . But the key to improvisation, I think, is to put real people into imaginary situations.

KENT: Why not let them play themselves?

MAILER: A person can't be himself in front of a camera unless he pretends to be someone other than himself.

KENT: You've been quoted as saying that you've learned a lot about filmmaking from Warhol.

MAILER: What I learned from Warhol is that there's a primacy about the uncut piece of film that is exquisite beyond belief. It's true: the moment you make your first cut in a piece of film, something happens and usually it's never as good again. Of course, you can cut and cut and cut and end with something altogether different that's marvelous in its own way. But it has *nothing* to do with the original uncut film—it's almost as different from uncut film as movies are from literature. Then, you are no longer the high priest of the *I Ching* casting the dice for someone else's fortune.

You see, Warhol makes movies like that high priest who never says a word but holds a mirror up to others for hours and lets them make their message from their view of themselves. Of the artist as high priest, there are two kinds: One is the high priest who never says a word. The other would intervene with the gods. In other words: the artist as demiurge. So, given my supercharged propensity to intervene and to overwork things, seeing Warhol's films before I made any was magnificent preparation for my own films. I saw an element in filmmaking that I might never have noticed on my own. And I came to understand that you respect film and that you don't go about cutting it unless you have some real purpose in mind.

KENT: Do you admire Warhol's films?

MAILER: I *admire* Bergman and Fellini. I'm fond of Warhol as a filmmaker and I think *Trash*—which, of course, was made by Paul Morrissey but can be thought of as a Warhol movie—is one of the best films I've seen in several years.

It's difficult for me to talk about Warhol. It isn't that I like his art—I'm probably an *enemy* of his art. What I respect in him is that extraordinary sense he has of his time, of what is viable esthetically and commercially in his time. Warhol sensed that the tissue of fashion had become so particularly thin that the lightest touch, the most absurd touch would penetrate it. That works of art no longer had to be forceful. That, on the contrary, they should be the antithesis of forceful. That they should be almost quintessentially *boring*.

I'm the exact opposite of Warhol as an artist. What I like is to take a mountain by force with fifty thousand troops. So I'm fascinated by this mild, pleasant man who walks through New

(Continued on page 204)

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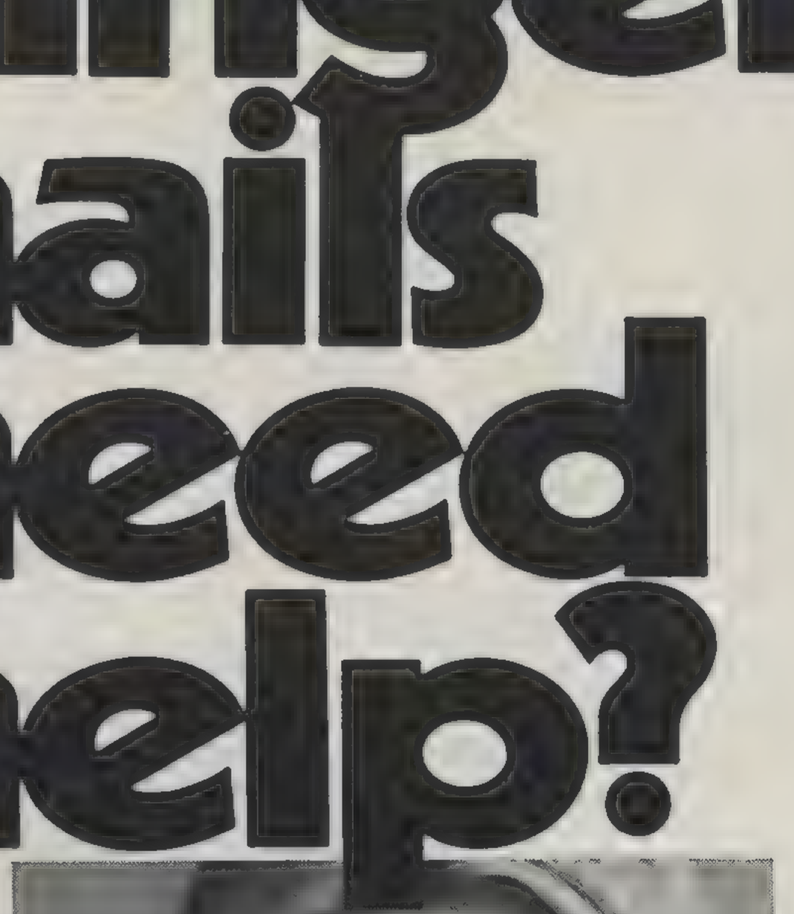
The perfume that made the bottle famous.



L'Air du Temps

NINA RICCI, PARIS

Finger-nails need help?



Unique conditioner helps stop splitting... chipping...breaking

Proven effective by thousands of users

Problem nails that split, chip and break respond to RRP™, the brush-on natural protein conditioner for nails. It goes right to work to strengthen and correct fingernails which need help.

There is nothing like RRP—no nail preparation, no nail hardener. RRP is an exclusive and patented formula (covered by U.S. Patent 3,257,280) . . . proof of its uniqueness.

But more important is the proof from thousands of users of RRP, many of whom write to tell of the remarkable recovery their nails have shown, often following years of growth problems.

Typical of the letters received by RRP is one from Mrs. Raye Knoff of Albuquerque, New Mexico, who writes:

"I had tried several products, including gelatin, with no success. My nails would split at the ends and peel off in layers. I have been using RRP Nail Conditioner faithfully morning and evening for five months. My fingernails are long, hard and beautiful. It's not often that we find a product we are as happy with as this one. Several of my friends are also having very good results with RRP".



Try RRP Nail Conditioner —the largest selling protein nail preparation in America. You'll soon discover why it's Number 1.

RRP NATURAL PROTEIN **NAIL CONDITIONER**

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NORMAN MAILER *"Great novels make disappointing movies"*

(Continued from page 202)

York and creates his own exceptional empire and does it without ever using force and even without making a direct remark.

KENT: How do you bring a novelist's view of life over to film?

MAILER: I don't see myself as having uniquely a novelist's view of life. I also have a husband's view of life, a lover's view of life, conceivably even a bored middle-aged man's view of life. . . . Put it this way: I'm not always a novelist. And when I make movies, not only am I *not* a novelist but I think it's a fundamental error to see movies as an adjunct of literature.

KENT: Are they so far apart?

MAILER: Film and literature are as far apart as, say, cave painting and song. It's assumed too quickly that cave painting and song were there to tell stories, but cave painting probably had more to do with propitiating evil forces in the environment. Film, I think, has something of this totemistic aspect. With film we also attempt to propitiate forces. I'm not saying this is the *only* thing film does, but I think it does precisely this as much as it tells stories.

KENT: Then is literature better for telling stories?

MAILER: Yes. Even the simplest storyteller can tell us what is in the protagonist's mind. In film there is no satisfactory way to do the same thing. Film can only attempt to enter a man's mind by showing the images in his mind, but that's not the only way he thinks—he thinks also in concepts which have no image. And if you don't know what's going on in the protagonist's head, you can't follow the story. So film is not there to tell stories. But film can give us profound psychological experiences, possibly deeper psychological experiences than literature can . . . *possibly.*

KENT: In your essay "A Course in Filmmaking" you said, "great novels invariably make the most disappointing movies, and modest novels . . . sometimes make very good movies."

MAILER: If, as I said, film may not be the best way to tell stories because we can't enter the characters' heads, certainly it is not the best way to tell complex stories in which we need not only to enter the characters' heads but to have a certain intimacy with the workings of their minds. And so great novels, which are always complex, tend to make disappointing movies. Unless you've read the book, you can't tell what's going on.

KENT: Why is the sex in *Maidstone* soft core? Aren't you a hard-core man?

MAILER: *Maidstone* took three years to edit. That is a decade in art. The sex is 1968. So we have all sorts of tasteful evasions, to wit: the men's buttocks are visible, but not their genitals. Next time I'll just shoot.

KENT: Did you say that pot is more congenial than booze when going to a film, but booze is better for the theater?

MAILER: Yes. Theater works on our ideas of social life and our understanding of manners. Booze gives resonance to the ego. And so, if one is nicely drunk, one enjoys theater more because actors onstage always have great resonance. One vibrates to their egos and feels full of one's own ego watching them. But movies are more a religious than a social experience. Some say that movies are equivalent to church. And pot is much closer to church than to society.

KENT: I confess that I don't immediately see the analogy.

MAILER: When the religious enter a church, they feel a sense of relaxation and of death which is equivalent to the way movie lovers feel when they enter a movie house. There's that same sense of relaxation and of death as the deeper parts of their psyches are engaged.

KENT: Of death?

MAILER: Yes. Film is a phenomenon whose resemblance to death has been ignored too long. I have never heard of anyone who was rescued from drowning who did not speak of the experience of seeing his life before him like a film running backwards. It seems to offer the suggestion that as we die, we may revolve through a film. And the fascination that our century has had for film, the *naturalness* of films to us, suggests that film may be a natural psychic state comparable to memory, to sex, to dream, or to death. ▼

Until now, we were just after your body.

Introducing Mink & Pearls Mink Oil Shampoo & Conditioner



It's not that we haven't loved you for your mind.

But until now, we've simply concentrated on doing nice things for your body.

We've soaped it. Showered it. Oiled it. Powdered it. And perfumed it.

All with Mink & Pearls.

So it's only natural that we'd come up with a way to get your head into Mink & Pearls, too.

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A protein-fortified shampoo so rich that it cleanses and conditions your hair. In one easy step.

And thanks to the miracle of mink oil, each strand is strengthened. Revitalized. Beautifully conditioned.

Leaving your hair full of body and bounce. Lustrous and shining. Much easier to manage. And noticeably nicer to touch.

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It's a beautiful way to show a body where your head is.

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Feminine Sprays vs. Norforms

(Or, a spray a day can't keep internal odor away!)

7:36

Before dressing for work, you use a feminine spray. That takes care of odor...you hope!

7:36

Today, you try Norforms,® The Internal Deodorant.™ Just insert —that's all!

8:22

You're running late. Oh, oh... what's that unclean feeling? You don't feel so fresh anymore.

8:22

Feeling fresh. Unlike sprays, Norforms work inside to stop internal odor where it starts.

9:14

Your boss looks at you and the clock. You can't believe the clock, either. Could feminine odor be starting so soon?

9:14

Norforms stop odor for hours. Yet Norforms are so safe and easy to insert.

11:07

Work and worry. You begin to suspect sprays may stop external odor but not the odor that starts internally.

11:07

You're going to keep on feeling fresh and worry-free with Norforms.

12:01

Lunchtime panic. Odor's still there. What do you do next?

12:57

Put the spray away. Now... where can I buy Norforms?



Stops internal odor no spray can reach!

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Don't forget your zip code.

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VOGUE TRAVEL

(Continued from page 87)

theaters for any number of dance groups, often has five splendid ballet companies going at the same time. The series starts with the Ballet Contemporaneo de Buenos Aires; goes on to dancers from Israel, Bali, France, Poland; with, as well, three of America's best troupes: the American Ballet Theatre, Alvin Ailey, and City Center Joffrey Ballet.

September 29: a first-time extravaganza surprise. As part of the "Celebrations in City Places" series —both cause and effect of the new wave of New York-loves-New York —Marilyn Wood and the Celebrations Group are staging on the plaza of the Seagram Building an intermedia theatrical event. Event? What else can it be called when it means turning Park Avenue at twilight into a free-seating arena overlooking dancers in windows, lobbies, and on the plaza of one of the most beautiful modern buildings in the world; plus a film of people and things in the plaza at all seasons; plus a sail sculpture soaring ten stories high; plus water music from the fountains, electronically transformed for this—well—event. There's not much this city can't do.

And that's not the most of September, for New York lies awake twenty-four hours every day. The Antiques Center of America stays open Sundays, with over a hundred shops sheltered and air-conditioned under one roof running from East Fifty-third to Fifty-fourth Streets. The new, free New York Jazz Museum has films, live music, and a jazz store on West Fifty-fifth Street; and south of Houston Street flourish the new flock of excellent Soho art galleries: Paula Cooper, O. K. Harris, John Weber, Castelli downtown, Emmerich downtown, and the rest. In Greenwich Village there's catch-as-catch-can antiquing on Bleecker and Christopher Streets, and, for those who know, an unmarked pub, Chumley's, off a courtyard marked "Pamela Court—Private."

For structured sight-seeing, busses, limousines, boats, helicopters, or seaplanes wait to be taken. The Municipal Art Society will arrange, for groups of fifteen or more, "Discover New York" tours: bus vrooms off loaded with wine, sandwiches, and a guide to history and architecture.

What can you say about a 350-year-old city that lives? You can say that it takes a lot of smart people who are willing to work hard for no immediate, creature gain to keep it that way. Example: this month New York City's apparel industry, which includes as many firms as the next four industries in the city combined (believe it), has decided that since New York is the Fashion Capital of the World, it might as well flaunt it.

So—not necessarily in this order —Mayor Lindsay announced the First Annual Fall Fashion Festival with September 19 to 26 as Fall Fashion Week. Seventh Avenue between Thirty-fourth and Forty-second Streets, that unique, vigorous, step-lively stretch of the market, was renamed Fashion Avenue. New street lights went in; new sidewalks went down; new maps of what's where went up; and an advisory committee with, as cochairmen, Abe Schrader and Jerry Silverman, well-known for good reasons in the industry, began to develop a Buyers' Center.

Hundreds of men and women, who, as buyers, come to New York regularly to choose the 6.4 billion dollars' worth of clothes sold across the United States are among New York's most consistent, enthusiastic, and valuable visitors. It seemed, reasonably, that they should have a place to do business, make hotel or plane reservations, or just breathe deeply. It's one way to say what New York represents —one crack in an egg that may produce . . . Godzilla? Not likely. When New Yorkers set out to raise a phoenix, everyone has a lark. ▼

NARDIS
OF DALLAS

moves in!



100% DACRON® POLYESTER DOUBLE-KNITS AVAILABLE IN FINE STORES ACROSS THE USA.

VOGUE LIVING

MAKE IT A GOOD LIFE:

How to love New York . . .

Anita Loos, the author of Gentlemen Prefer Blondes and the recent Twice Over Lightly (written with actress Helen Hayes and about New York), prefers New York to anywhere else "because it's where the opportunity is, where you can get anything you want, and never mind the noise and traffic, dirt. You forget," she said, "the really great tragedy of modern or ancient times is boredom. Being alive and bothered is better than being bored or dead." Loos's rules for survival in New York include rising at three or four in the morning so work is done by ten and "I have the rest of the day to myself to read, talk, eat with friends." Shopping for clothes is never a problem—Miss Loos has her dressmaker copy her hoarded Balenciagas and Mainbochers. Nor is caring for furniture: it came from the thrift shop mostly—"I have nothing of great value and everything of great sentiment." Anita Loos tries always to see matinée performances, stay home in the evenings. As for cooking, she considers the Russian Tea Room, just across the street, her "dining room"; and exercise, walks in the park at daytime, rain or shine, "a source of the greatest entertainment, and I don't mean Shakespeare either."

Hydrangeas make lasting, tawny winter bouquets . . .

"Dried hydrangeas fill the same need for us as they did for the American colonists," said Elizabeth Scholtz, South African-born acting director of the Brooklyn Botanic Gardens. "They provided some color during the drab months, as you can see in the Williamsburg arrangements. The mounting enthusiasm for them now seems to reflect a feeling for nature and a nostalgia and sentiment for things past." To follow one classic method of drying hydrangeas, you will need fine white sifted sand—not salty—and a cardboard box. Punch holes in bottom of box, then cover interior holes with paper or thin cardboard and one inch of sand. Lay hydrangeas on sand, and gently and completely cover with more sand. Allow to remain in a dry spot for ten days to three weeks. After drying, pierce holes through bottom of box and allow the sand to run out. Hydrangeas, though fragile, should have a light, fluffy texture.

The trick to blocking needlepoint . . .

Start with patience and a sheet of plywood large enough to hold the finished canvas. Draw the original dimensions of the needlepoint piece on wrapping paper covering the plywood. Dampen needlepoint with a sponge or cloth dipped in cold water until *quite* wet. Turn canvas face down and pull and stretch it toward the paper outline. With a rustproof tack or pushpin, tack one corner to the board. Then tack the corner diagonally opposite where it belongs. Now tack a third corner into position. Placing more tacks one inch apart, work along the two sides between the three tacked corners, making sure the angle is true. Tug and stretch the remaining two sides until they meet the line on the paper and tack down. Let dry for a day or more. Good air circulation will speed drying, but heat would shrink the wool. How to block is only one of the hard-fact matters in the *Pleasures of Needlepoint*, an encyclopedic book written for The Betty Crocker Home Library by Inman Cook and Daren Pierce of Woolworks, Inc., New York.

polish up your mind and house

Late-blooming students . . .

Women who dropped out of college because of marriage or children or just plain ennui often make the sturdiest successes the second time around a campus, according to the Sarah Lawrence College Center for Continuing Education, celebrating its tenth birthday this year in Bronxville, New York. What the Center looks for is motivation and what it doesn't care about are miserable previous grades. "There's lots and lots of room for late, late bloomers," said Jane Banks Whipple, the Center's assistant to the director, and coauthor of the study *A Revolution in the Education of Women*. "Once the initial lack of self-confidence is hurdled and skills upgraded, it's wonderful to see these women grow and feel their whole lives enriched and that their children are better students for seeing their mothers studying. These women find the time and energy, I don't know how, to manage exams, young children, and even chicken pox."

Shining brass inlay on old furniture . . .

Thomas Principe, the expert over at Antique Furniture Restorers in New York, said, "Brass alone is no problem; but when it's part of furniture, you've got to worry about not spoiling the wood." There's a way. Supplies include fine, fine steel wool; light crude oil; lots of soft, fine, fresh cheesecloth; excellent paste wax; and disciplined but ardent amounts of elbow grease. To begin, dampen (and you can even saturate) steel wool in the oil and rub down, in one direction only, the whole piece, brass and wood included, applying a little more pressure over the brassy sections to remove old polish, old dirt. Dry with cheesecloth and then wipe down again with a water-moist cheesecloth and dry. Now rub on paste wax with cheesecloth, a section at a time and evenly. If you are doing a table, Mr. Principe suggests polishing sides first, the top last—because you tend to lean on it. Next, buff back and forth with deliberately measured strokes and remember, said Mr. Principe, "the cleaner the rags the shinier the job."

Put self-confidence first . . .

Women running for political office—there are thirty-seven trying for Congressional seats, five for the Senate, and one for Governor as of last count—got this advice from Congresswoman Shirley Chisholm: "Because of essentially ingrained attitudes in our culture toward any one of us breaking the mold, a woman needs self-confidence to get over the hurdles cast in her way, to break down certain attitudes. Even with . . . all the attributes that attract people in the first place, a woman must have confidence to overcome the insults, the misinterpretations, the slurs thrown at her."



Once she was the only woman in the world allowed to wear this perfume.
L'Interdit. Created by Givenchy for Audrey Hepburn.



VOGUE HEALTH

WHAT DOCTORS SAY:

Poor readers may be "blue blind."

Some children who have had problems in school, been considered slow learners or dyslexic may be simply "blue blind." School writing paper is traditionally ruled in pale blue; tests or instructions are often duplicated in faint blue-violet printing; a modern "blackboard" with green surface and yellow chalk actually presents a blue-reading problem.

Though severe blue-blindness occurs in only one person in ten to twenty thousand, tests made in Houston, Texas, showed that as many as one out of every ten adults had a slight color-blindness for shortwave, or blue-violet, light. Dr. Humphrey F. Sassoon, now at Life Sciences Research in Bethesda, Maryland, found blue-blindness especially prevalent among the very young: 50 percent of a group of three-year-olds had at least mild blue-blindness. The percentage of blue-blindness dropped to 10 among children ten years old, suggesting that the problem can be outgrown, though adults may re-encounter it as an effect of diabetes or the use of some drugs.

A change in the coloring of some teaching materials could make life rosier for small students who don't see blue.

Good grief, painted teeth!

Painted teeth for children is a new dental fashion. After fluoride treatment for decay prevention, a coat of special resin may be painted on to seal the fluoride to the biting surfaces. Dr. V. A. Pugnier, of Minnesota's health department, tested more than one hundred youngsters by applying the fluoride, then resin-sealing only one-half of the teeth. After two years, sealed teeth had 53 percent fewer cavities than teeth that were fluorided but unpainted.

Fast, fast, fast detergent action:

No one deliberately eats or drinks a laundry detergent; but accidents happen, especially to young children who cannot read warnings printed on the containers. Our government is setting new labeling requirements for the high-alkalinity detergents that are replacing lake- and river-polluting phosphate ones, but these should be handled with care.

Dr. William B. Deichmann, of the University of Miami School of Medicine in Florida, and Dr. H. W. Gerarde, of Tenafly, New Jersey, have made these suggestions for emergency action should a highly alkaline detergent get into eyes, mouth, throat, or stomach.

First aid for eyes splashed with detergents: at least ten minutes of irrigation with running water, then treatment by a doctor in all but the most trivial cases. If detergents should be swallowed accidentally, call a doctor or poison-control center immediately and act swiftly: give lots of milk, water, or tea (not carbonated drinks or anything acid, such as fruit juice) to dilute the alkalinity. Also give vegetable oil or egg white to counteract the attack on mucous tissue. To help the victim during vomiting, be sure that the head is lower than the trunk and hips, to keep expelled substance from being drawn into the windpipe. A medical follow-up is definitely necessary.

take care of life in your laundry

BY MELVA WEBER

Hair that floats and flows:

Rules against capless bathing in swimming pools may soon be wiped out by modern pool recirculation systems. State laws that require long-haired users of public pools to wear bathing caps and similar regulations at private clubs were designed to keep hair from clogging drains and pumps and were thought to deter the spread of disease through the water. Today's pool equipment is sophisticated enough to handle long as well as short hair; and the American Public Health Association's recommendations no longer call for caps. George Mallison, a public health officer at the Atlanta Center for Disease Control, has said there's no evidence that free-headed long-haired swimmers cause any more microbial contamination in the pool than capped swimmers do.

Doctors as detectives:

Tulsa, Oklahoma, physicians Dr. Vincent Barranco and Dr. Herman Soloman were investigators in a medical whodunit involving a twenty-year-old girl with a severe skin ailment. The girl's skin reactions followed surgery that had placed stainless-steel screws in her knee joints. Good detection established that her ears had been pierced two years earlier. No allergic reaction to the metal posts of her earrings then, but the earrings had sensitized her enough to set off real trouble when the bone bolts were put in. Most earring posts have small amounts of nickel in them (even those of fourteen-carat gold or sterling silver); and nickel often causes dermatitis.

Have you lead on your head?

Instead of silver among the gold, leaden hair is a woman's possibility, according to Dr. Leslie Klevay, who has found in hair from people living in the same environment about 50 percent more lead in females' hair than in males'. This knowledge may allow doctors to use hair analysis more accurately in locating lead contamination and diagnosing lead poisoning. When normal standards have been established for both sexes, scientists will be able to use hair clippings for quick and easy tests of the amount of lead exposure. More than a tiny amount of lead in the body is highly poisonous; and lead can be absorbed from lead-bearing paints, lead-glazed pottery, air pollution, even moonshine whiskey made with lead pipes.

If you should give away a kidney . . .

to save the life of someone who hasn't even one kidney in working order, would you then be disabled? Doctors who work on kidney transplantations have said that one good kidney is adequate to keep you in good health. Dr. Lee Henderson, director of dialysis and transplant at the University of Pennsylvania, explained that insurance actuaries have found that the risk you take in donating a kidney is about the same as the one involved in driving fourteen miles a day on a busy highway.

Fond of things Italiano?
Try a sip of Galliano.



The gown was created for Liquore Galliano by Galitzine of Rome.
Actress Greta Vayan was photographed along the Appian Way.

VOGUEFOOD

HOW TO BE A GOOD COOK WITHOUT REALLY SLAVING

BY MAXIME McKENDRY

Why don't meals cook themselves or fully laden tables rise out of the floor as one did in Versailles for Marie Antoinette? Here's a dinner menu that cuts both time and effort down to a very small size:

MENU

Recipes for starred dishes
are among those on this page
Jellied madrilène with celery*
Herbed roast chicken legs*
Tomatoes with feta cheese*
Melon halves filled with fruit salad

Chilean white wine—always delicious, now especially appealing because it's free of DDT.

MADRILÈNE WITH CELERY

Chill canned madrilène until it jells. Top each bowl with 2 tablespoons finely chopped celery.

HERBED ROAST CHICKEN LEGS, four servings

1 tablespoon butter
8 chicken legs
3-4 tablespoons olive oil
3 tablespoons mixed dried herbs
1 tablespoon ground cardamom
Salt and pepper

Butter a shallow casserole. Arrange chicken legs in one layer; brush well with oil. Sprinkle with half the herbs and seasonings; immediately turn them all over and add remaining oil and seasonings. Bake in a very hot oven until well browned, about ½ hour.

The best dried mixed herbs are called Herbes de Provence, can be bought from Fauchon in Paris or at Bloomingdale's in New York.

TOMATOES WITH FETA CHEESE, four servings

4 ripe tomatoes, sliced
1 ½ cups crumbled feta cheese
3 tablespoons olive oil
1 cup coarsely chopped fresh basil
Coarse freshly ground pepper

Arrange tomatoes on serving platter; cover with cheese. Dribble oil over the cheese, and grind pepper over all. (No salt needed with feta.)

ALSO-EATS

CHEATER'S MAYONNAISE

An emergency sauce that tastes as good as the original—and even has fewer calories: Stir 2 tablespoons Dijon mustard and 1 teaspoon Worcestershire sauce into a carton of plain yogurt.

CORN-AND-EGGS, four servings

9 eggs
1 10-ounce can corn kernels
or succotash, drained
¾ stick butter
Pepper and salt

Break 8 eggs in bowl; add white of ninth egg, reserving the yolk. Cut ½ stick of butter in small dice and add to eggs; season. Beat lightly with a fork, and mix in corn or succotash. Melt remaining butter in top of double boiler; add egg mixture and stir over boiling water until creamy and thick. Stir in extra yolk. Remove eggs from heat while still a little loose; the heat of the pan will finish setting them. Serve plain or over toast.

SWEET CORN, SOUTHEAST ASIA STYLE

Dip roasting ears, shucked and de-silked, in salted diluted coconut milk (it comes in cans from Hawaii) before putting them on the charcoal grill; redip 2 or 3 times. This tip came from Rosemary Brissenden's *Joys and Subtleties of South East Asian Cooking* (Pantheon Books).

SYRIAN HUNGER-STOPPER

You'll find the makings of many good things to eat at House of Yemen East, 370 Third Avenue in New York. Here's a quick one:

Put pancake-size pieces of Syrian bread—called pitas—in the toaster. When they pop up, spread each with large-curd creamed cottage cheese and season with olive oil, pepper and salt, crushed dried mint. Eat while still hot.

GRANDFATHER PIKE'S PINEAPPLE

When I was a small child in Ireland, my grandfather used to prepare this for me as a great treat. He called it a "pineapple"; I was shocked and disappointed when eventually I saw the real fruit with its ugly scaly skin.

You will need 1 apple and 1 orange for each person. Slice the stem end off the apple and reserve; core the rest and slice horizontally. Peel the orange and slice horizontally. Stack the slices, alternating the fruits, with a little sugar between each pair; finish with the apple top with its little twig. Chill and serve, mainly to children who have never seen pineapples.

FAST NEW DRINKS

SOUR SIP

Mix 2 ounces Sip Aperitivo (white port from Portugal), ½ ounce grapefruit juice; serve over ice.

AMER-AMERICA

Use tonic water as a mixer with Amer Picon (a dry aperitif wine from France) in a tall glass with ice (vodka can be added, too).

FIRST-COURSE REVIVER

Something sustaining but not over-rich to serve with drinks or to start a meal can be beaten up speedily in the electric blender following this recipe from London butler Alfred Aubrey—who makes these fish cornets at the house of interior designer John Stefanidis.

For each person, chop together in the blender 3 ounces canned tuna, ½ hard-cooked egg; blend in 1 tablespoon mayonnaise or cream and season with salt, pepper, olive oil, and lemon juice. Spoon onto a 2-ounce slice of smoked salmon or a slice of prosciutto and roll into a cornet; place each cornet on a lettuce leaf and serve with a thin wedge of lemon.

Eleanor Hansberry's beautiful idea.

Remember when cellophane, plastic flowers and anything manufactured seemed a triumph for man over Nature?

It was a time when Americans started buying foods steeped in artificial flavoring and chemical additives.

It was a strange time for Hollywood Bread to make its debut.

Here was a bread with a special formula created by a woman named Eleanor Hansberry.

A special formula featuring vegetable flours—including lettuce, artichoke, pumpkin, celery, carrots, parsley, cauliflower and cabbage . . . all blended with stone ground natural wheat.

A special formula that included no shortening.

Absolutely none.

Since Eleanor Hansberry introduced Hollywood Bread, many artificially flavored foods have come and gone.

But, Hollywood Bread is still going strong. With 200 franchise bakers in the U.S. and Canada.

You see, Eleanor Hansberry simply realized that all the synthetic ingredients in the world wouldn't make bread any better.

And so in the 1970's, many major food companies have finally followed Hollywood Bread's lead, and are now using natural rather than artificial ingredients in their products.

Better late than never.



Eleanor R. Hansberry
President and Originator of Hollywood Bread

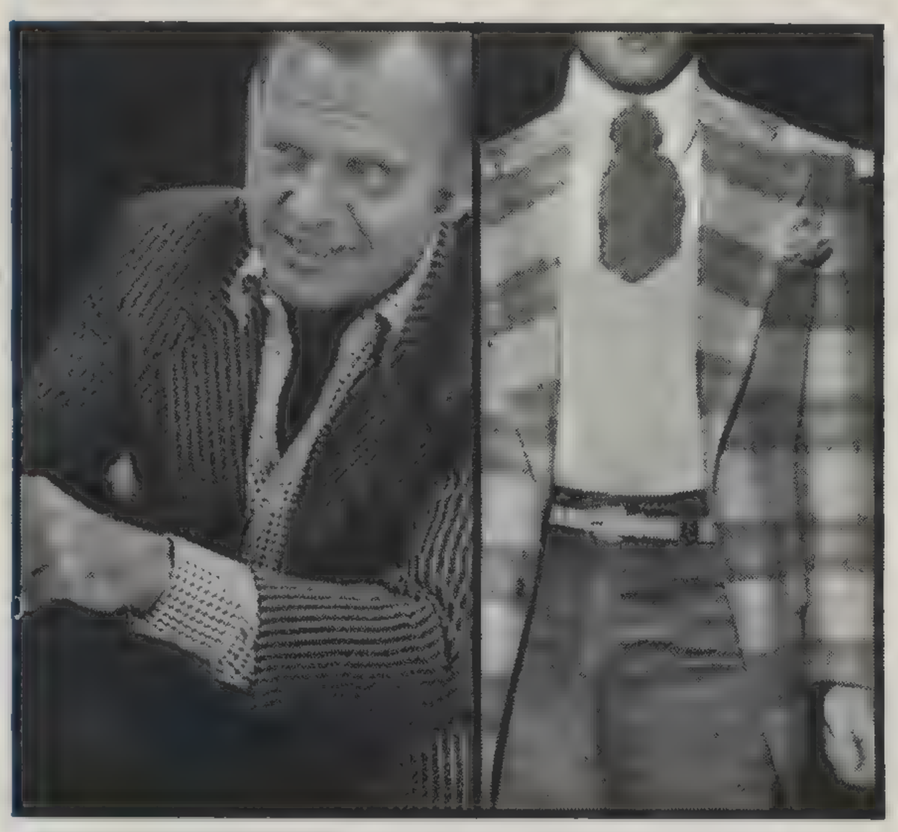




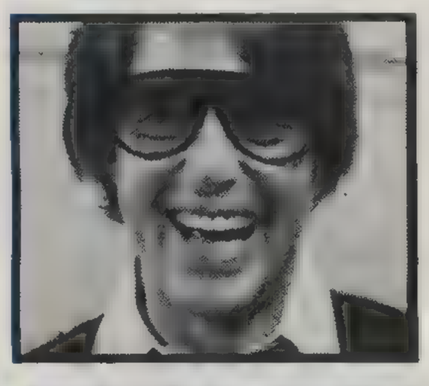
Catherine Deneuve for Chanel

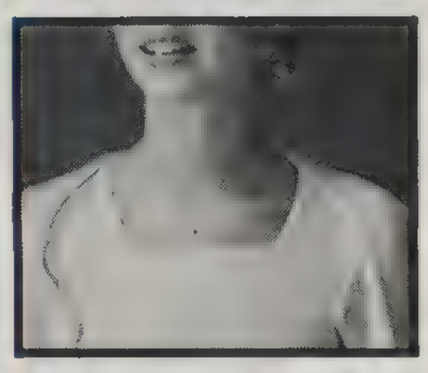
VOGUE OBSERVATIONS

WHAT'S GOING ON . . .



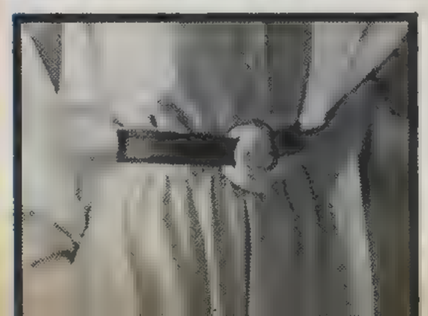
New York: One of the superb men's collections in town is **BILL BLASS's.** Bill, far left, one of the most famous and best liked of American dress designers, has been doing his men's stuff for years, but this season it's better than ever. It's got the same kind of feeling, point of view, that all his great sportswear looks for women have—good, clear-cut classic shapes with no gimmicks, made in fabrics that are smooth, soft, touchable. Everything is of the same tonality of coloring, sort of honey-heathery, put together so the textures make the contrasts. The way this works when Bill puts together a tweed jacket, knit tie, cashmere sweater, corduroy pants, suède belt—ummhh! While Bill Blass's clothes are sold in stores all over the country, there's only one place in the world women can buy from another first-rate collection. . . . That's **HALSTON's** made-to-order one, shown by appointment in the new cool, calm, mirrored and ivory-lacquered salon above his Madison Avenue boutique at 68th Street. Halston, left, is a real phenomenon in American fashion, with three things going at once—a ready-to-wear collection sold in stores across the country; the Madison Avenue boutique where everything is designed or selected by Halston; and the couture collection. What all of them have is Halston's superb taste and his absolutely on-target eye for what women want and need to live their lives today. And he has an uncanny way of making the simplest-looking most-comfortable-to-wear clothes that are at the same time racy as the devil and instantly recognizable as his. The couture collection sums it up most as this is where Halston works with the luxe-iest of fabrics and where he dresses a clientele that is staggering. They all come—the beautiful stars and models, the famous people, the tycoons' wives, the women tycoons. . . . Left, top to bottom, Halston and details from his current collection, showing some of the nuances that add up to Halston's style: the square-necked cashmere sweater set; the low-heeled satin pump for evening; the slightly deep dolman-sleeve sweater, matching muffler; the dirndl skirt, toss-around shawl, the new silver-buckled belt designed by Elsa Peretti. . . .











JACK ROBINSON, BERRY BERENSON

***LIZA LETS GO** With a belting blast of a performance, Liza Minnelli, below, sings, scamps, and dances through a nonstop hour—her first TV special—which will be seen on September 10. Choreographed and put together by Bob Fosse, it's Liza at her top taut string, and looking her best ever, too, in a specially designed wardrobe by Halston. The opening number is a knockout—all in ivory white, from soft fedora to swath of fox slung over one shoulder. . . .*



It started with Gloria Steinem, left, and Jane Fonda and Candice Bergen—now the world wears the teardrop-shape tinted sunglasses with the thin rims. They replace the big "Jackie Onassis" clunkers as the young chic status symbol. The French like them with mirrored lenses, black rims. . . .





Our new autumn collection is full of the most special ideas—just for you! There are bold plaids, gay stripes, clever checks, delicate flowerings, luxuriant prints—in every shape and size, newly bright for a colorful fall. And every one pure silk. Tie on an oblong, fold a square, pull on our new pullover vest. Whatever you choose, it stands to reason it's the best of its kind. Because it is ours. And we're the specialists. Echo.®

The Scarf Specialists Echo

From a collection at Lord & Taylor, New York; I. Magnin, all stores; Marshall Field, Chicago; Garfinckel's, Washington; Gus Mayer, all stores; Filene's, Boston; Sakowitz, Houston; Joseph Horne, Pittsburgh; Dayton Co., Minneapolis; Hahne, Newark; Frost Bros., San Antonio; Harzfeld's, Kansas City; and all fine stores or write Echo Scarfs, 485 Fifth Ave., New York. Also Echo Scarfs in Canada, 428 Adelaide St., West, Toronto.

VOGUE OBSERVATIONS

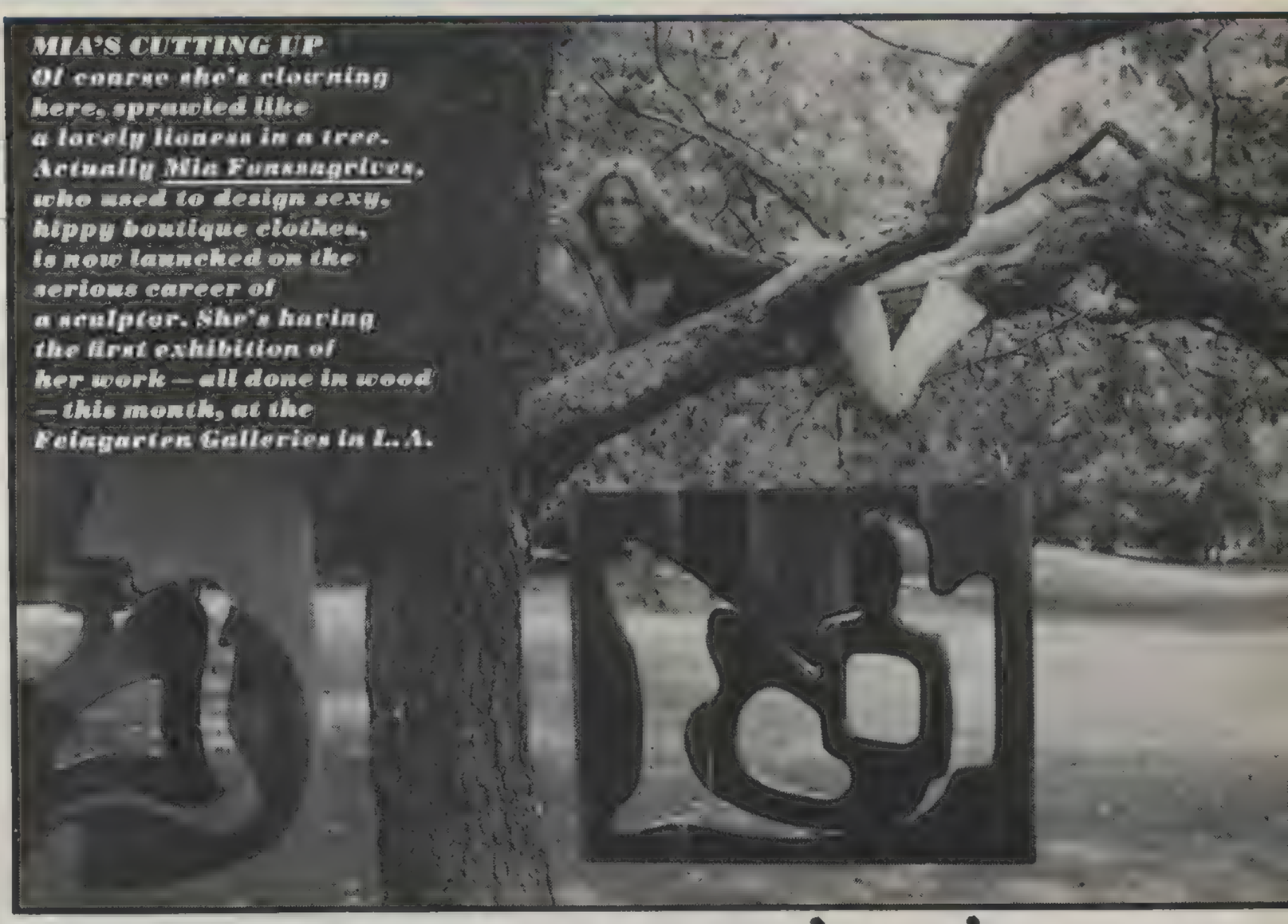
WHAT'S GOING ON . . . (CONTINUED)



A SILKY SHIRT IS A SEXY THING—it feels so nice and it clings so nicely, and there's that inner knowledge that it's sheer extravagance, all good reasons why a crêpe de Chine shirt is now the chic shirt for a man. TV producer Howard Rosenman, left, is one of the fans of the black-background funny-white-print ones—his is golfers—that come from the Madonna Boutique (220 East 60th Street, New York City). Howard finds it fits the situation, whether it's a dinner party for two or black tie for two hundred. Then there's the group of fellows who like the simple plain white silkys from the Saint Laurent Rive Gauche for men—just for everyday batting around. . . . **THE FACE ON THE BLUE-JEAN JACKET** can be your own, or the one of someone you love or long to know. This newest turn on decorating denims is being done at the Serendipity 3 boutique (225 East 60th Street, New York City). You give them a head-and-shoulder snapshot and they make it up life-size in satin or velvet or both and appliqué it on the back of a jacket. . . . Meanwhile, over in France, **THE STARS THAT STUD THE BLUE JEANS ARE BRASS,** not chrome. And the girls wear them with braided shiny golden leather belts, painted-gold metallic sandals. . . . **THIS SHIMMER-SHINE OF A GOLDEN CAST,** rivaling the sleek, cool gleam of silvery-chrome we're used to, is climbing up on us fast. Coming from London for autumn are lots of gold-flash touches—metallic-painted platform sandals, gold-Lurex-decorated sweaters, paper-thin lamé evening dresses, gold-y tone makeup—all these from Biba, the boutique that invariably is there first with whatever is in the wind. . . . More boutique news drifting over from abroad—this summer, **THE MOST BEAUTIFUL GIRLS WERE WEARING THE MOST ROMANTIC HATS.** Candida Lycett Green, below, one of the loveliest in London, has a collection of hats like this one, wore them all the time. . . . In Paris, the super-glamorous girls and gorgeous stars like Marisa Berenson, Elsa Martinelli, Baroness Denise Thyssen, Odile Rubirosa all fell for hats with outrageously flattering, swooping big brims, a flower or two on top, and a flowing chiffon scarf attached to drape about. Milliner Jean Barthet makes all these wonders. . . .



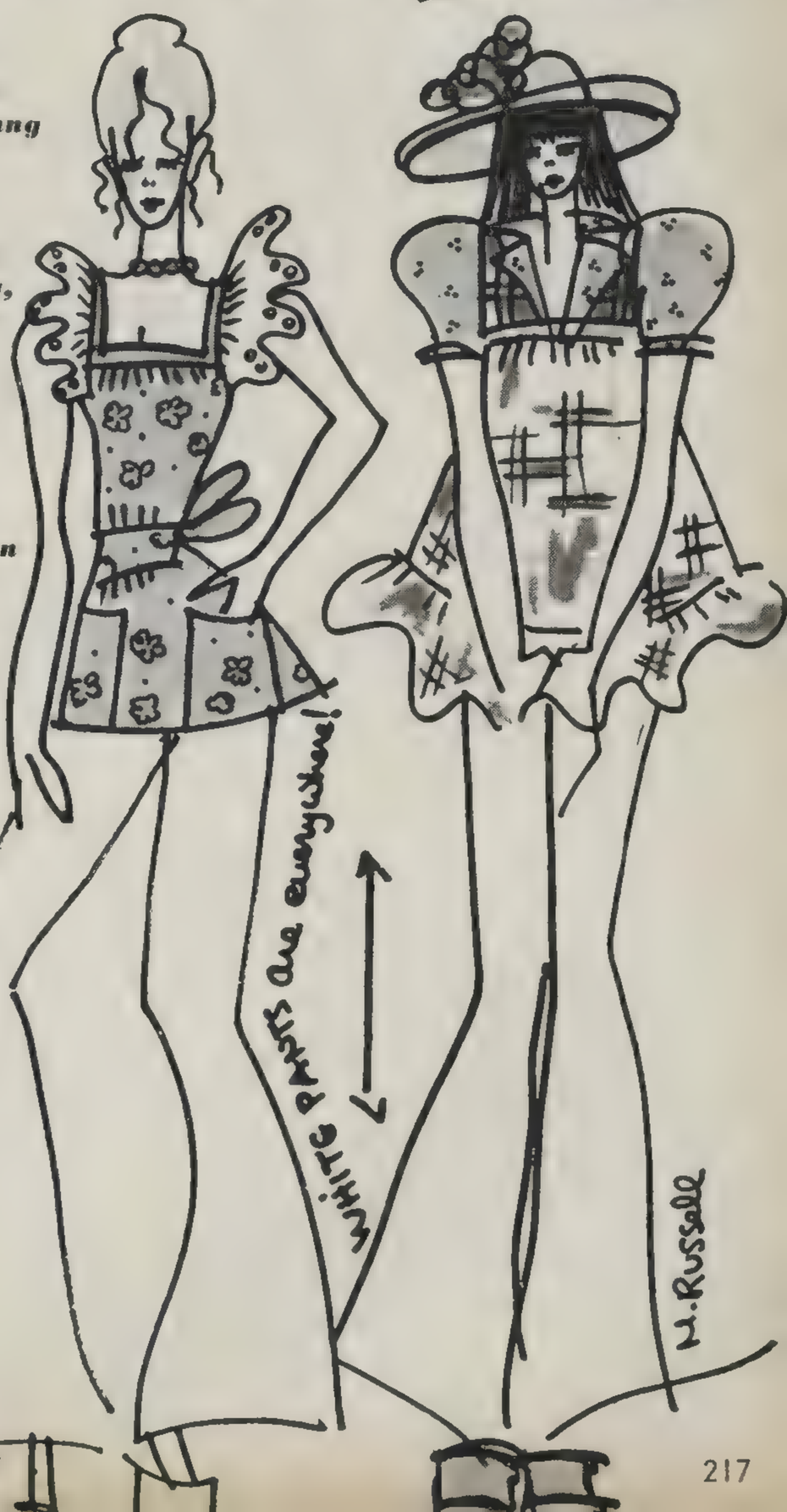
BARRY LATEGAN, STEPHEN PALEY



MIA'S CUTTING UP
Of course she's clowning here, sprawled like a lovely lioness in a tree. Actually Mia Funnsngrives, who used to design sexy, hippy boutique clothes, is now launched on the serious career of a sculptor. She's having the first exhibition of her work—all done in wood—this month, at the Feingarten Galleries in L.A.

SUMMER POSTSCRIPT: PINAFORES—

The look that swept the young pretty girls all over the world this summer—the perky, pretty, child-like cotton pinafores in delicious colors and prints. . . . They were everywhere in Paris, New York, Rome, London, Los Angeles. Always worn with pants or blue jeans and high platform sandals. . . . It's one of the ways "pretty" is in fashion.



Paganne



Gene Berk for Paganne creates two exciting black and white hand-screened, engineered signature print dresses of Antron® nylon in sizes 6 to 18.
Long, $95.* Short, $68.*

*Slightly higher in the West.

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VOGUE BOUTIQUE

FALL FINDS AROUND TOWN ... NOW

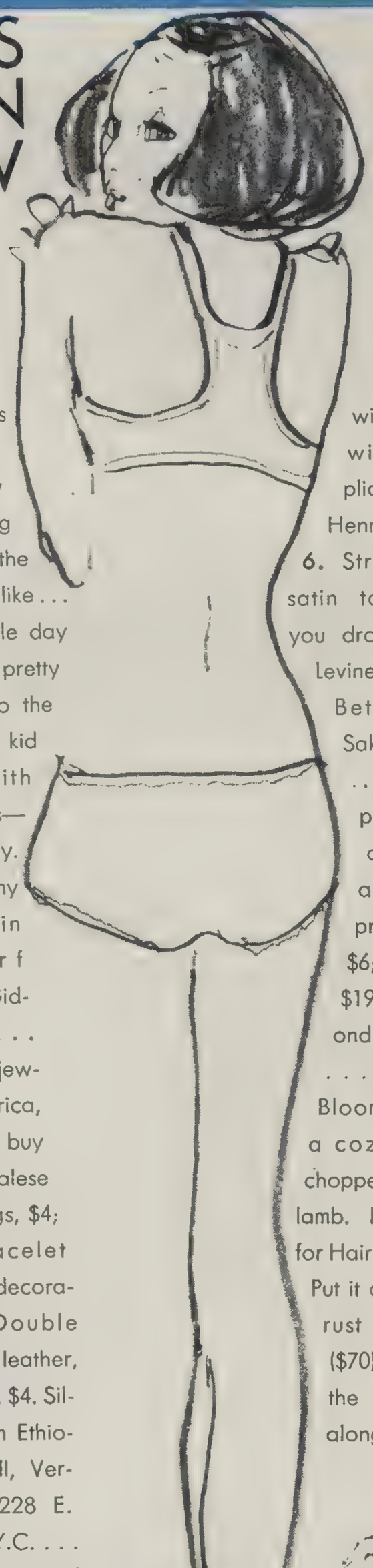


SUIT SHOE



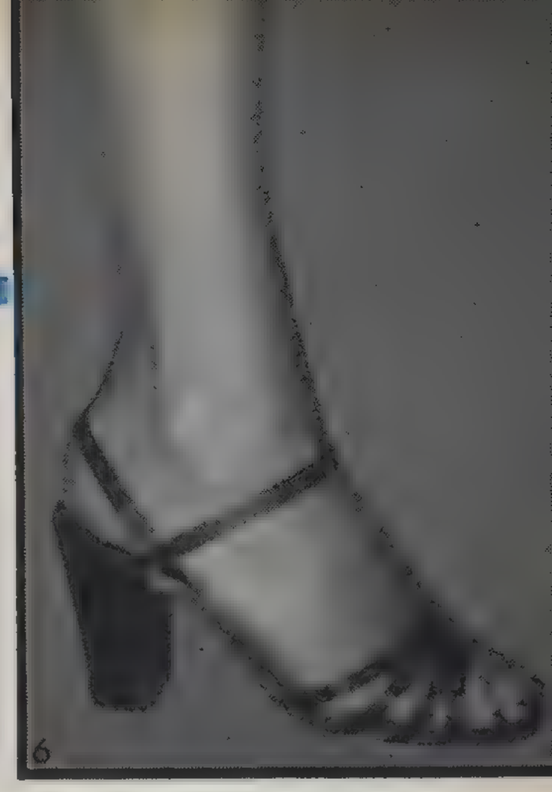
BONE, SHELL, TORTOISE

BERRY BERENSON

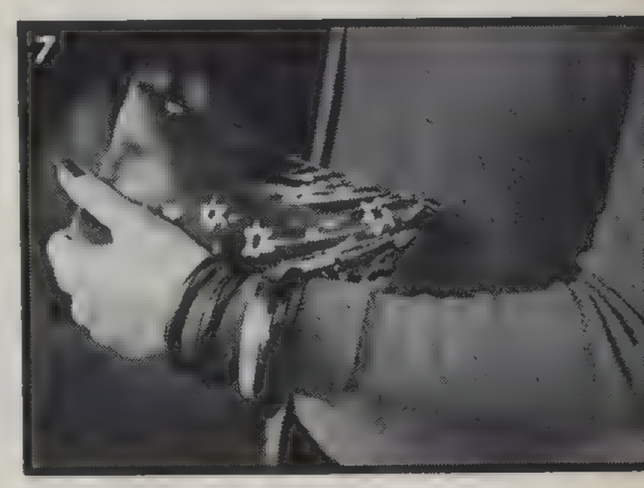


Marvelous time, September, with new and tempting things filling the shops. Things like . . . **1.** Perfect little day shoe with a pretty new curve to the heel. Navy kid sparked with golden G's—from Givenchy. $48. Givenchy Boutique in Bergdorf Goodman; Gidding-Jenny. . . . **2.** Natural jewelry from Africa, and a real buy . . . Senegalese bone earrings, $4; leather bracelet with shell decoration, $4. Double bracelet of leather, from Ghana, $4. Silver ring from Ethiopia, $10. All, Vernon Plus, 228 E. 59th St., N.Y.C. . . . **3.** Tawny masses of gleaming tortoise accessories, $30 to $120, in a trove at Henri Bendel, 10 W. 57th St. . . . **4** and **5.** Practically nothing to wear under everything—bras and bikini panties from France. Large, stretchy white nylon, $9.50. Small, wispy black lace with lace appliqué. $9.50. At Henri Bendel. . . . **6.** Strips of black satin to dance 'til you drop in. Herbert Levine's sandal, $48. Beth's Bootery, Saks Fifth Avenue. . . . **7** and **8.** Supple leather bags decorated with a Japanese batik process. Clutch, $6; shoulderbag, $19. Ito, 851 Second Ave., N.Y.C. . . . **9.** Zip up to Bloomingdale's for a cozy aubergine chopped coat in fake lamb. Karl Lagerfield for Hair Selections. $75. Put it over Blassport's rust tweed pants ($70), to browse in the new bookstalls along Central Park.

BODY BRIEFS



SEXY SANDAL



BATIK-Y BAGS



COZY COAT

There's a brand new bee
buzzing around that says
diamonds can go everywhere.
Especially straight to a girl's head.

A diamond is for now.

VOGUE'S POINT OF VIEW

THE NEW YORK COLLECTIONS

Every New York Collections has something for us but this one has something special.... We can't remember ever enjoying so thoroughly the whole idea of fashion—the whole idea of a modern, good-looking woman it creates. The fact that such clothes exist is great; they suit the life of a woman today and they do it with style. And the fact that you can go out and buy them right now anywhere in the country for whatever you care to spend is great, but not an earth-shaker—we've always had an availability of clothes at varying prices; it goes with the bigness of American ready-to-wear. But what seems to us the miracle of Seventh Avenue is that an industry of this size has given us not an impersonal scattering of looks, but a total fashion picture in which any woman can see herself. More than ever this season, there's the sense of everyone wheeling in the same direction...the feeling that over there, on Seventh Avenue, a lot of designers have been doing a lot of thinking about how a woman really lives today and how she wants to look and what her needs are. They've thought it all out and put it all together...and they have come through for you in a big, big way.



THE NEW YORK COLLECTIONS

Ease is the essence

We mean this September 1 Vogue to be several things to many women. It is, first of all, a report on fall and winter fashion in the New York Collections—as we see it. In other words, our point of view on the look of today for a woman of today: the kinds of clothes that suit her life and, most important of all this season, how we see these clothes being worn—with what hat, what makeup, what glove, shoe, bangle, et cetera—the total look is here. We also expect this is an issue you will want to shop from. Not necessarily for any one particular thing we show, but for the *idea* of these clothes—the mood—the attitude—the whole racy, casual new turn of fashion they stand for, of which ease is the essence. . . . And by ease we mean: nothing hard, no sharp contrasts, no chopped-up colors. There is softness to whatever you're going to be in this season—a softness to the tailoring—a softness and warmth to the textures—a softness to the natural, neutral all-of-a-tone colorings. Everything goes together—or nothing goes. In the best sense of the word, it is a *total* look—***casual but definite . . . very turned-out.*** It's in the rolling up of a sleeve and the rolling down of a glove . . . in the turning back of a cuff and the look of a shirt collar coming out of a dress or jacket . . . in the putting-together of a soft brown felt hat with a beige cashmere muffler, an amber earring, a brown suède envelope bag . . . being ***all of a tone is the key.*** Which brings us to what you are going to hear again and again this issue: when you are in an unbroken line of color and everything you've got on is soft, you need the lift of shorter hair and a real, really defined ***makeup that gets your face across fast.*** Like every other accessory that goes into your look this season, they are not just whistling Dixie: they—are—*essential!!!*

For day, you can alternate between a dress that's small, shirty, unwaisted (or pulled in with a narrow belt), a blouson jacket and skirt, or a sweater set and pants. . . . ***Your suit can look like separates . . . or you can be in separates that look like a suit.*** What you will not be in—will not want to be in—is a strictly tailored suit. Even if you've always liked being "held" in your clothes, pass it by; between hard tailoring and something as totally unconstructed as the sweater-and-skirt suit at left, there are many suits that will do for you what you can't do for them and still give you feeling of softness and ease. . . . ***As for your coat:*** there are some in this world that don't wrap or tie, but not in this issue of Vogue. Except for the chopped coat—than which nothing is better over pants—we are 200 percent for the wrap-and-tie. We like the easy way it goes over everything else. We like the way a woman looks wrapping it around and tying the tie. We like it for day, night . . . in tweed, knit, suède, fur . . . as a fur-lined coat . . . as a chopped coat. And don't let anyone tell you it's not a small woman's coat—there are wrap-and-ties as close as a cocoon on the body. But at its roomiest, the scale is small, the fabric soft—you will not be swallowed up; you will be comfortable and dashing. It is everybody's coat! . . . A lot of thought has gone into ***the life most of us live at night*** (Continued)



The essence of ease . . . in a suit

The whole message in Adolfo's cardigan-sweater-and-skirt suit, left—and how it's worn: fuzzy mohair over ribbed wool . . . sleeves rolled up . . . knitted gloves rolled down. All soft, blending textures. All whitened beiges and beige-y whites from tasseled moccasin to angora cap. . . . Against this paleness, this softness, the face comes through like a flash—not painted-looking but definitely made up—and the cut of the hair lifts everything in sight. As we said . . . the whole message. . . . Suit and turtleneck, about $325. At Saks Fifth Avenue; Sakowitz. The makeup that makes this happy face happen: from Almay's hypoallergenic trove—Fresh Face "Clean Beige" foundation, Rich Russet lipstick. . . . Accessories, next to last page. Coifs, these 20 pages, Ara Gallant.

AVEDON





Easy, racy, all of a tone—

the essence of fashion for day

(Continued) most of the time, and what you will have for small evenings this year is: Everything you have ever wished for—every degree of dressing-up or dressing-down you're likely to need. Something as really casual as a sweater and pants and a shirt or a shirt-and-skirt sort of suit for a movie-and-dinner-out-later kind of evening . . . or a little velvet dinner suit with some bareness or glitter under the jacket. And this season, for the don't-dress evening—at which no man turns up in black tie and every woman turns up in everything from sequins to a pullover and pants—this season, ***the woman with a certain style*** will arrive at that evening in a soft, bare, short dress. She will not be overdressed. She will not be underdressed. She will show legs. She will be sexy. She will feel e-a-s-y—even curling down into a low, cushion-y sofa. And glamorous. . . . Even a big evening has nothing big about it . . . a long sequinned dress is the airiest, gauziest slip of a thing you could hope to see. . . . There is something about the simplicity of these clothes—day, night, or in between—the unstudied good looks that come through—that is a hundred times more alluring than anything you have ever been in in your life. . . . It is a very, very attractive season.

The essence of ease . . . in a dress

Small, shirty, unwaisted—a whole new take on a dress, from Oscar de la Renta, left, in heathery beige cashmere with a muffler to match and a gamut of soft browns head to toe. . . . More than a different way to look in a dress, a different way to feel: totally relaxed, very sharp—like being in pants—it has that kind of line and raciness. It's what all fashion is about today. . . . Of Agnona fabric, about $260. Lord & Taylor; Garfinckel's, Washington, D.C.; Joseph Horne; Stanley Korshak; Swanson's; Balliet's; Sakowitz; I. Magnin; El Palacio de Hierro, Mexico City. Lipstick: Germaine Monteil's Super-Moist Pink Sienna. Accessory information, on next to last page of this issue.

AVEDON



New cut of hair and a well-defined makeup, toned for day . . .

With this year's softness, ease, all-of-a-tone coloring, you need the punch of vivid makeup, the lift of shorter hair. . . . ***Hair that always clears the collar***—it has swing, fullness, shine. And a part—on the side or in the center. At night, it can be held with sparkly barrettes; for day, loose casual, the way it is here. . . . ***The look of a frankly made up face for day:*** makeup with color that's all of a tone, but the kind of glowing, vibrant tones that put emphasis where you want it most—on your cheeks, your eyes, your mouth. Here, everything gleams in warm, russety, tawny shades: a basically beige foundation shined with Russet Pear blusher; smudgy, shimmery Cinnamon brown shadow for eyes; the mouth lined and colored with Little Red Russet—all of which come from Revlon's new Little Foxes collection. The ivory-and-brown cashmere sweater, Bonnie Cashin for The Knittery. $55. At Bloomingdale's.

AVEDON

Real makeup, Shorter hair—
the essence of beauty today



...*a well-defined makeup, contrasting at night*

You could be in something black or sequinned . . . pale or brilliant . . . in candlelight or artificial light. But the one thing you're always going to want is ***a really spectacular makeup at night,*** one that's intense, emphatic—your face holds its own. And you do it all with contrast: ***deep color against pale skin—eyes defined, mouth defined.*** The point, made beautifully here: creamy, ivory foundation with Shining Red Rouge across the forehead, high on the cheeks . . . dark, finger-smudged Blue Smoke shadow and Petal Blue liner for the eyes, with shimmery white to open everything up . . . mascara on top lashes, bottom lashes . . . the wettest, shiniest mouth, finger-painted that way from a little pot of Norell Red lipstick . . . nails in the same scarlet shade. All from Ultima II by Charles Revson. Both these pages: accessory details next to last page of this issue. Coifs by Ara Gallant.

Easy, racy, glamorous—

the essence of fashion at night



The essence of ease . . . in a big-evening dress

The offhand luxe of a shirt and skirt for the biggest evening of the season —***Bill Blass's dolman-sleeved overblouse in muted bronzes and greens and long pleated black georgette skirt.*** It's the kind of dress that doesn't take wearing—and it doesn't wear you. Which holds for any and every big evening dress now, for the attitude of ease running through everything . . . it's the way you're going to look—and look marvelous—at night. Overblouse of viscose; silk skirt. Dress, at Saks Fifth Avenue; Hutzler's; Jacobson's; Frost Bros.; Swanson's. Accessories, next to last page of this issue. ***The essence of ease . . . in makeup:*** skin as smooth and serene and translucently pale as Ivory, the shade of Helena Rubinstein's Illumination Soufflé Liquid and Translucent Powder that smooths the face and throat beautifully—at a single stroke, in a single tone.





The casual suit by Kasper for Joan Leslie, above: all soft greys —tattersall cashmere jacket, ribby angora pull, satiny shirt and stock, flannel pleats. Shirt of Qiana nylon; skirt in J. P. Stevens wool loomed in America. About $260. Bonwit Teller; Garfinckel's, Washington, D.C.; Joseph Horne; Shillito's; Hudson's; L. S. Ayres; Swanson's; I. Magnin.

Perfect in tone, in texture, above, the finish of Alexandra de Markoff's Countess Isserlyn foundation, the spark of Redclover lipstick.

The dress over a sweater from Geoffrey Beene, right: toasty tweed, small, unwaisted, with a shirt collar, dropped shirtsleeves—and a white wool turtleneck underneath. (Putting it over a sweater or shirt is one of the things that eases a dress into this year's casual mood.) Worsted tweed by Meyer Woolens loomed in America. About $275. Bonwit Teller; Garfinckel's, Washington, D.C.; Joseph Horne; Halle's-Cleveland; O'Neil's; Rike's; Sakowitz; Frost Bros.; May D & F. Other stores and accessories on both pages, next to last page of this issue.

THE NEW YORK COLLECTIONS

Ease is a suit that's like being in separates... a shirty dress over a turtleneck

AVEDON



Ease is a coat that wraps and ties . . . in tweed, in fur

The coat this year—you pull it around, tie the belt, put anything and everything underneath—it's the raciest way you can possibly be in a coat. . . . ***The tweed wrap-and-tie—Originala's, designed by Ilie Wacs,*** left, in brown-and-beige herringbone double-faced with cream. Everything about it roomy and ample—big notched collar, big patch pockets, raglan sleeves—but nothing overpowering. That's what makes it so completely offhand—that, and the way you wear it: a soft hat way down on the head, soft shirt collar pulled out. Coat, of wool and spun rayon, about $365. At Martha; Garfinckel's, Washington, D. C.; Montaldo's; Hudson's; Balliet's.

The camel mink wrap-and-tie Givenchy's done for Alixandre, right—the luxe-iest polo coat you could bundle yourself into, and perfect with all the other toasty textures and camel tones around—cashmere shirt and pants, knitty rolled-down gloves. Camel-dyed Saga mink from Scandinavia. Coat, at Nan Duskin; Jacobson's; I. Magnin. All accessories, next to last page of this issue.



ease is a blouson jacket, a chopped coat . . . in fur

Reiss & Fabrizio does the jacket of the year in spotted mink—the blouson, left, getting it all together in a wonderful suit look. All in tones of brown with white . . . from the pinstripe shirt collar sticking out to the herringbone tweed skirt, striped tights, Argyle socks. Natural Finn Jaguar mink. Made to order at Reiss & Fabrizio.

There's a real polish to this kind of ease, and it all comes out of a little Pot o' Gloss—Yardley's Apple Polisher for Cheeks and Lips is what does it and the shade is one they've called Pomegranate.

The chopped coat is it over pants—and Calvin Klein's is russet fox, right, notch-collared, wrapped and tied with russet suède over russety everything else. By Calvin Klein for B. Geller, in dyed Norwegian blue fox. Wool pants (J. P. Stevens fabric), about $44. Both at Henri Bendel; Garfinckel's, Washington, D.C.; Halle's-Cleveland; Hudson's; Marshall Field; Swanson's; Sakowitz; May D & F. Accessories, next to last page of this issue.



Ease is a raincoat that's really a raincoat

Any raincoat worth its waterproofing looks like just what it is these days: a raincoat. Nothing else. Nothing but. Except a lot of natural dash.... ***Donald Brooks's fur-lined smock,*** left, warm and cozy enough to beat all kinds of weather—the chopped raincoat for pants turned out with a creamy wool jersey shirt, handknit grey-and-white sweater, pants in grey-and-white Glen plaid. Plus soft hat, soft muffler, soft knitted gloves rolled down...the whole look very natural, very easy. Cotton poplin by Tandler Textiles; worsted plaid by Meyer Woolens. Turnout at Bergdorf Goodman; Nan Duskin; Hudson's; Swanson's; Neiman-Marcus; May D & F; I. Magnin.

The perfect trenchcoat —Ralph Lauren's, right, in natural cotton poplin. Strapped shoulders, strapped sleeves—everything about it sharp and classic, including the way it's worn: soft tweed hat, Shetland wool jacket and knit vest, button-down Oxford shirt, wool flannel pants. Coat, about $145; jacket, about $165; vest, about $32; shirt, about $20; pants, about $55. All, Bloomingdale's; Kaufmann's; Neiman-Marcus. Accessories, next to last page.

AVEDON





ease is the softness of brown . . . a velvet pants suit, seal wrap-and-tie collared in sable



What you need, Calvin Klein has—that easy little pants suit for all those easy little evenings, left—a brown velvet safari jacket (softness itself and somehow more dégagé than ever in velvet), matching pants, a creamy flannel shirt and stock. Crompton cotton velveteen suit, about $130; Viyella flannel shirt and stock of wool and cotton, about $40. All, Saks Fifth Avenue; Halle's-Cleveland; Boston Store; Gus Mayer; Swanson's; Lou Lattimore; Sakowitz. For additional stores, see next to last page.

Bill Blass's wrap-and-tie fur for Revillon, above: brown sealskin with a big, notched sable collar —just what you want day or night with anything from tweed pants to a velvet dress. Fouke-processed Matara Alaska fur seal and natural Russian sable. Coat, at Saks Fifth Avenue; Gidding-Jenny; Neusteters. Accessories, next to last page.

The beauty of being able to just buff-and-glow—easy, above, with Clinique's Transparent Buffer Compact, a new way to take the shine off your nose: a little brush to fluff on pressed powder, then buff it to a healthy lasting glow.



THE NEW YORK COLLECTIONS

ease is the softness of brown velvet at night

AVEDON

Printed velvet pants suit from Ben Reig, far left, all in tones of tortoise and knockout for nights when nothing's a big production: velvet shirt jacket, wide velvet pants, the surprise of bareness underneath—a black matte jersey halter, open front and back. In rayon; about $495. Bergdorf Goodman;Nan Duskin; Hutzler's; L.S. Ayres; Swanson's; Sakowitz.

Lighting up the velvety tones —Max Factor's new UltraLucent ones: Gloss-for-Red really gleaming the lips to a high bright shine and Twilight Red polishing off the nails.

Malcolm Starr's fur-trimmed velvet dinner suit, near left: a bare-arm dress and a simple little cardigan with lots of silky brown fox—the whole thing soft and casual as being in a sweater and skirt. Of rayon velvet (Martin Fabrics) and dyed Norwegian fox. About $345. At Lord & Taylor; Garfinckel's, Washington, D. C.; Joseph Horne; Hudson's; L. S. Ayres; Stanley Korshak; Gus Mayer; Swanson's; Sakowitz; I. Magnin. Coiffures on these and the preceding eighteen pages, by Ara Gallant. Accessories, both pages, next to last page this issue.



This year's makeup—

The new real-life drama you'll want for your face and for this year's fashion

What's coming on strong in beauty now is deep lucent color for lips and nails, the smudgy looks for eye makeup—from lemon to charcoal—and paler foundation with not-too-innocent blushes that come out of jars. . . . All designed to give this year's face just the right note of drama to play along with this year's clothes—the pales, the one-tone-from-head-to-toe look, all the subtleties that make today's modern, easy, fashion superbly turned-out fashion. What we're saying here is: THIS IS THE MAKEUP YOU CAN'T GET BY WITHOUT.

In July, we predicted that you would make five specific changes in your makeup—paler foundation . . . more rouge or blush in new face-places . . . eyes finger-smudged and soft . . . mouth outlined with a pencil, bright with paintbrush color . . . face powder making a big comeback . . . and a more spirited makeup for evening.
If you're a cop-out on any of these, the time to change is Now.

And for hows, whys, wherefores, we went to two great makeup men—Elizabeth Arden's Pablo, and Way Bandy. The Pablo face—or half of it at any rate—is shown at the left and documented below. . . . A thinking, volatile Italian, Pablo believes in makeup: "Why be undressed? why undecorated? A woman needs makeup—a brunette usually more than a blonde—to take advantage of her good points. That's what makeup is all about."

Further thoughts from Pablo: When you've finished your face, take another look and see if more blushing will do something special; perhaps you haven't emphasized that illusion-of-high-cheekbones enough—then strengthen the color at the highest tip, working up towards the hairline. . . . Finally, take an ice cube in your hands and rub them together; then touch the chilled fingers to your face, all over "so a man can touch you without upsetting things. It's terribly frustrating if you won't let a man touch your face, disturb a hair on your head. A Frenchwoman never hesitates to be touched; you're made up, but you're human and believable."

Way Bandy, a spiffy young "face designer" who designed the makeup for those famous faces in "No, No, Nanette," has his own consulting service for all of us with faces seeking star quality in real life, and a mine of ideas. . . . Start with your naked face, he advises, and test for the right moisturizer. If, when you put it on, your face feels taut, it's evaporating. Try again until you find one that makes your skin feel "protected."

Your look will never be better than its base. Way Bandy mixes three elements: several drops of a pinky transparent moisturizer mixed with two or three drops of "firming liquid" and a liquid foundation, pale to medium beige.
Blend all in the palm of your hand and apply with massage-like movements of fingertips all over—don't skip eyelids, under-eye areas, or throat; used this way, the base becomes "part of your skin, part of you." Then, take the most gossamer ivory liquid foundation and pat into valleys and indentations of the face—"this lifts them by catching the light." Learn to know the contour map of your face; visualize the bones; think of cheekbones as a ledge, placing colored cream or gel above, below, and beside the ideal locale, whether you have glorious cheekbones or not. Use rouge, in general, wherever sunlight would naturally fall on your face.

Here's a golden oldie among beauty tricks Way Bandy likes: "Curl your lashes a whole lot, several good grips every morning." Which brings us to the whole subject of beauty-working essentials: A fleet of good sponges—have those on hand all the time. . . . An apothecary jar full of fresh cotton. . . . Those toothpick gadgets, cotton-tipped, for smudging or cleaning. . . . And brushes for everything—brows, lashes, lids, lips—especially for glossers, and a fine full finishing brush that you use after all makeup to flick away excess; it's that final touch that makes The Look.

What makeup can do for you now—the half-a-face-is-better test

Cover the right side of the face opposite, and you see a pretty girl. . . . Cover the left side and you see a pretty exciting girl, a girl to make a heart stand still. Shining eyes—"almost as if they were moist with emotion," says Pablo, the man responsible for the evening makeup here. Lots of contrast: a smooth fair skin with a vivid gleamy mouth, potent color for the eyes. This is the way it's done: First, a foundation that's like a second skin, a believable shade sponged on to cover all that's less than perfect, producing a fine velvety surface. Then rouge, used here to create a cheekbone where none really shows. Transparent powder fluffed on next, finished with a brush that whisks away traces that make for a "powdery look." . . . For eyes, the whole idea is to create definition by color with no hard lines, blending shadow into liner so you can't tell where one begins or ends. Pablo used a blue pencil on the inside of each lid to open up the eye and whiten it; dark eye shadows to de-emphasize heavy lids. For lips: a penciled outline filled in with clear red. The effect? Devastating . . . and very definitely made up, made up so the whole world knows and you, by the way, feel very vivace. . . . The colorworks involved: Flawless Finish Foundation; Red Torchlight Rouge; Plumwood Powderfrost Shadow; Ivory Tower Ultrafrost Shadow on the bone of the brow; and Redlight Lip Color—all by Elizabeth Arden.

AVEDON

HAIR: *the dropout problem*

ARE YOU ON THE PILL? . . . OVER FORTY-FIVE? . . . GETTING OVER THE FLU? . . . AN OPERATION? . . . HAVE YOU JUST HAD A BABY? . . . A BAD SHOCK? . . . A LOT OF TENSION? . . . DO YOUR PARENTS HAVE THINNING HAIR? . . . YOUR GRANDPARENTS? . . . GREAT GRANDPARENTS?

Hair loss affects one out of every seven American women before menopause. Then it jumps to one out of two. Some loss is normal, but a lot is abnormal. The question is, how much? Count on losing at most a hundred hairs a day. And expect some additional thinning with age. But if losses rise beyond that, chances are you've got a problem. You can tell simply by the wads of hair that wind up in your comb or brush.

Hair loss is not to be confused with hair breakage. The breaking point is a snap to reach: too much teasing, too many chemicals, even too strong a wind as you walk down the street. But none of this does any lasting harm to your hair. Wisps, yes; damage, no (except in rare cases of allergy or severe chemical irritation when scarring occurs). The only living part of the hair, the root, is contained in a tiny pocket beneath the surface of the scalp called a follicle; as long as this hair follicle is not affected, nothing's going to interfere with hair growth. Each broken hair goes right on growing for the rest of its days—1,000 or more—and when its number is up, a strong new hair sprouts in its place.

However, dermatologists have recently noted a sharp upswing in the number of women consulting them about hair loss. Some doctors estimate there are ten times as many cases now as a decade ago. Health's one good reason. Today's super looks demand a super body, super hair. Any time your crowning glory isn't its shining, rich, abundant best, you naturally feel you have some cause for alarm. And with the great headway dermatologists are making, more and more women are turning to them for help.

The Pill's a real pill. Starting or stopping throws your hormones off balance and this can play havoc with hair growth unless the condition is remedied. Ask a hairdresser. He knows how much thinner the average twenty-year-old's hair is today compared with young manes in the pre-pill days.

Other drugs should also be checked—anti-coagulants, for instance. Or medications used for psoriasis, leukemia, cancer; many of these slow down cell division and temporarily speed hair loss. Things like aspirin, vitamins, and tranquilizers may not interfere with hair growth, but your doctor should know about them, too, because of possible interaction with what he prescribes.

Illness, especially with high fever, can cause hair loss. So can surgery, if performed under a general anesthetic. Either is a shock to the body and the shedding is often alarming—but regrowth can almost always be expected within a matter of months.

Then there's pregnancy—that's a jolt to your entire system, too, hormones along with everything else. Hair growth is increased rather than decreased right up to the minute the baby is born. It's followed by a fast swing to the other extreme before equilibrium, and last year's status quo, are reached.

Age is another factor—age and menopause. Once women pass this milestone, they produce less and less of the female hormone estrogen. But they go right on producing as much of the male hormone androgen as before—about two thirds the amount men do. The relative increase in the androgen level steps up shedding. Not all follicles are affected—just those genetically predestined to react to the male hormone.

Which brings us to the most common cause of all: heredity. And heredity has a long reach—your father and mother may have thick heads of hair and still pass on unwanted hair-loss genes from their own parents or grandparents to you.

Quite a number of dermatologists feel there is another important cause for hair loss: severe emotional disturbance. There is no firm evidence yet to prove that stress results in thinning hair. But too much emotional strain can increase the output of androgen, the male hormone, which in turn affects the hair follicles—causing a noticeable drop in hair production.

A dermatologist may probe about in your medical past and present to find answers to questions like these. He may also take blood samples in order to detect any systemic problems affecting the hair. Perhaps you're anemic or have a deficiency in iron or magnesium or calcium—to name but a few possible absentees. Sometimes the loss is triggered by one of two opposing factors—too much or too little vitamin A, a hyper- or a hypo-thyroid condition. Once the problem has been diagnosed and proper treatment given, any symptomatic hair loss can be cleared up.

(Continued on page 314)



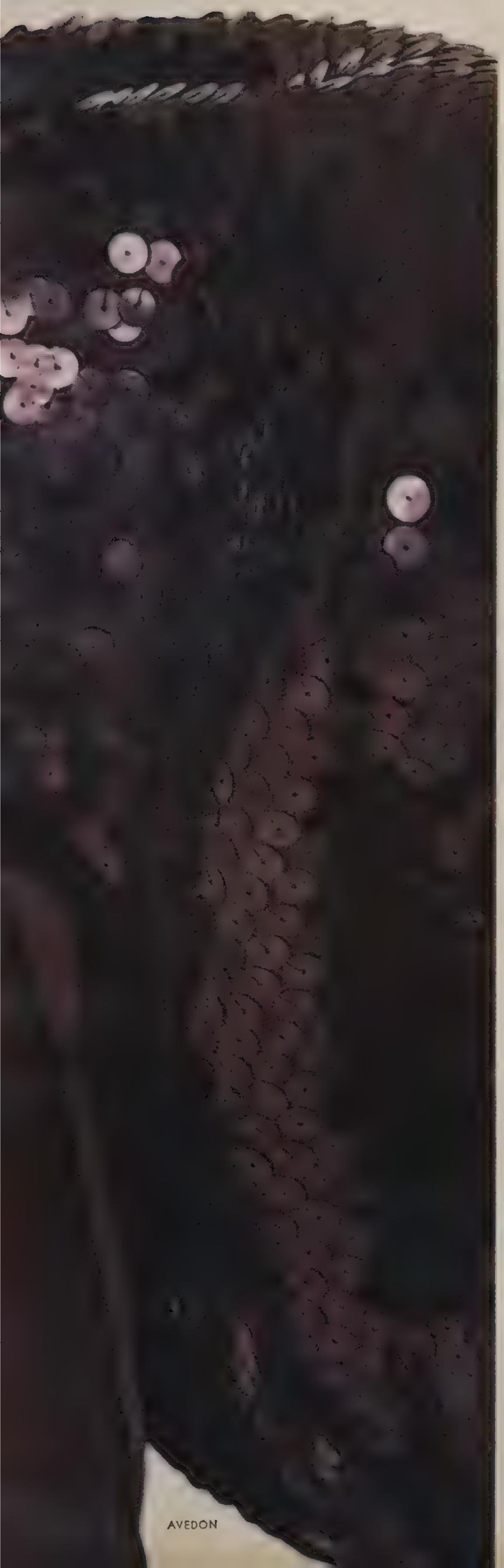
Today's shorter, happy-go-healthy hair Hair looks like what it is these days—its real self. Easier. Shorter. Defining the head. Shining with bounce and health. There's nothing contrived about hair today—nothing except cut and care. No faking that good, thick, strong healthiness. You've got to give hair what it wants and needs so it can spring into shape at the touch of a comb, blow with the wind and look the better for it. The right haircut. The right shampoo. The right conditioner. All the good things of hair life that make it completely manageable and healthy. . . . Wella knows what it takes and they've gotten it all together in their new two-in-one Balsam Conditioning Shampoo.

AVEDON





Aubergine—
new color at night . . .
and the makeup for it





AVEDON

Easy, glamorous way to look for evening—in a word, in a color: aubergine. It's the warmth of the color that does it. Not hot. Not cold. But somewhere glowingly muted in between. Aubergine does something you just don't find other colors doing. It clears the skin, whitens it . . . the way it does here, with ***Bill Blass's sequinned cardigan and long halter dress in wool crêpe,*** and all the other aubergines along the way from shadowed brow to sandaled foot. Turn-out, at Saks Fifth Avenue; Halle's-Cleveland; L. S. Ayres; Swanson's; Sakowitz. Additional stores and accessories, on the next to last page.

The makeup that makes the most of aubergine, opposite—and beautifully whitens your skin: a night palette in silvery lilacs, plum, smoke, pink . . . all done by Estée Lauder. There's Silvered Lilac Pressed Shadow on the eye bone, Double Lilac on the lid, and a thin trail of Smoke above the lash; on the cheeks, Ripe Plum Tender Blusher; on the lips, Lacquer Pink Glossamer. And since aubergine is the color to keep close at hand for every kind of evening, Grape Punch Lustrous Nail Lacquer is the shade you want—right at your fingertips. Coifs, these four pages, Ara Gallant.



AVEDON

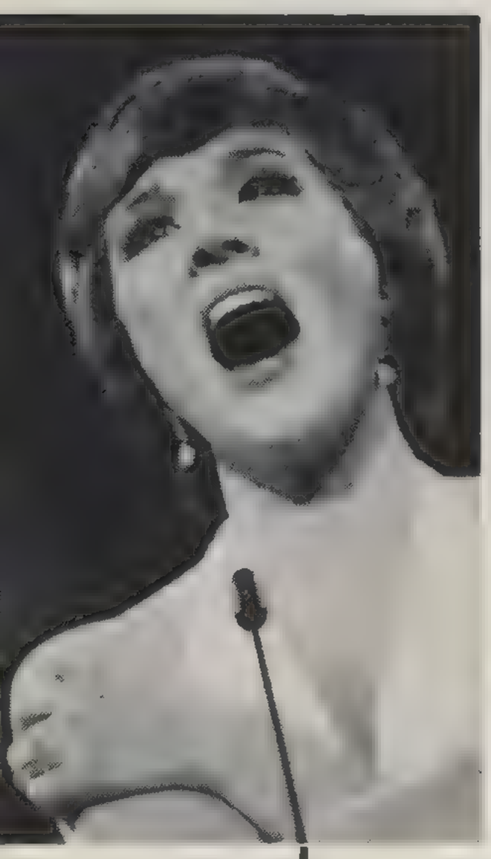
THE NEW YORK COLLECTIONS

aubergine at night—easy pants suit, bare dress

Don't dress. Do dress. Whatever is planned, whichever way the evening turns out—***you can't go wrong in John Anthony's aubergine pants suit,*** opposite—it's everything and anything you want it to be: matte jersey with a scarfed shirt in bottle-green chiffon. Jasco Fabrics rayon jersey; Stern & Stern silk. About $325. At Bonwit Teller; Hutzler's; Maison Blanche; Amelia Gray.

The gauziest, lightest sequin dress that ever happened—happens to be Bill Blass's, left, with almost nothing to it but allure . . . and aubergine. About $495. At Bonwit Teller; B. Forman; Wanamaker's, Phila.; Hutzler's; Montaldo's; Rike's; I. Magnin. Additional stores and accessories, both pages, next to the last page of this issue.

PEOPLE ARE TALKING ABOUT



. . . **"VOTE,"** the instant shibboleth that has replaced "LOVE" everywhere—at least until November—on buttons, T-shirts, stickers, and even underpants. . . . **JULIE ANDREWS,** left, hitting off the new television season as a regular, on ABC, Wednesdays at 10:00 P.M., EST. As chilly-wholesome as ever, Julie Andrews will depend on her "friends" to bring excitement to her hour-long "mini-spectaculars," while off-camera her husband films it all for a real television special. Chaste makes waste.

PEOPLE ARE TALKING ABOUT . . . The prediction by **JAMES BELLINI,** British future-thinker, Herman Kahn's counterpart in Europe, that Greece will be a major economic force in Europe by 2000, France will surpass West Germany by the early 1980's as the European superstate, the Common Market will collapse, and Machiavellian diplomacy will return. . . . Katharine Hepburn and Spencer Tracy, below, together again in nine of their films, the Tracy and Hepburn Film Memoir at the Lincoln Center Library, beginning September 13. . . .





PEOPLE ARE TALKING ABOUT . . . Gerome Ragni and Galt MacDermot, above, the words and music team who brought us Hair, are at it again. Dude, with forty-three numbers, will open on Broadway in October. For the musical, the conventional seats at the Broadway Theatre have been ripped out, the orchestra filled in and raised, and the whole auditorium replaced with an environment of sorts referred to as Mountains, Valleys, Foothills, Trees, and Treetops.

PEOPLE ARE TALKING ABOUT . . . Peter Matthiessen's book The Tree Where Man Was Born: The African Experience, with extraordinary photographs by the naturalist Eliot Porter, a beautiful and mysterious passage back to man's beginnings, a source that was uncovered by accident when a rainstorm washed out the Olduvai Gorge while a meeting of anthropologists was being held nearby. . . . **SUSANNAH YORK,** good in a bad movie, Images, about a girl-woman frightened of life and love and for good reason. . . . The growing fund of information about human sexuality coming from the latest endocrinological research, including a study by British scientists that indicates that hormone levels affect male but not female homosexuality.

PEOPLE ARE TALKING ABOUT . . . August 1914, the magnificent novel about the old Russia on the brink of destruction, by the embattled Soviet novelist **ALEXANDER SOLZHENITSYN.** *Shot through with a surprising religious optimism, written with the expansive ease of a nineteenth-century novel, the book is a deliberate echo of Tolstoy, who despised the violence of the state.*

PEOPLE ARE TALKING ABOUT . . . The new groupies—not young, they are rock-haters but hero-collectors—including Truman Capote, who, wearing dark glasses and a Stetson, covered Mick Jagger and the Rolling Stones on tour here, omnipresent at the back of the stage: "There is an age difference, but I understand what they're talking about."

PEOPLE ARE TALKING ABOUT . . . Philip Roth, right, who has moved on to another portion of the anatomy. In his novella The Breast, the hero is changed into a woman's breast: "I am said to be of a spongy consistency, weighing in at 155 pounds . . . and measuring, still, six feet in length."



PEOPLE ARE TALKING ABOUT . . . MARCELLO MASTROIANNI'S CRACK: "IT'S NOT HARD FOR A SINGLE MAN TO MEET WOMEN; IT'S HARD TO UNMEET THEM."

Tuesday Weld



FINALLY AT THE TOP Tuesday Weld, left, a magnificent twenty-nine, one of the few 'sixties actresses who deserved escape from beach-party movies, turns up a splendid film performance as the troubled heroine of *Play It As It Lays,* directed by Frank Perry and taken from Joan Didion's novel about life as a desperate film-colony hanger-on. In her role, Tuesday Weld is vulnerable, a trifle warmed-over, but glorious.



PEOPLE ARE TALKING ABOUT . . . HORTENSE CALISHER, ABOVE, A NOVELIST WHO BEGAN TO WRITE WHEN SHE WAS FORTY, AND HER TALK ABOUT SEX IN HER MEMOIR *HERSELF:* "THE OLD DICTIONARY DISTINCTION BETWEEN 'LICENSE' AND 'FREEDOM' DOESN'T DO ANY MORE . . . 'FREEDOM' IS WHAT YOU ARE GIVEN . . . 'LICENSE' IS WHAT YOU TAKE."

PEOPLE ARE TALKING ABOUT . . . The inside Washington gossip about **HENRY KISSINGER'S** *amazing role in the Russian agreements—based on Kissinger's hardheaded manipulation of Russia's need for grain and dollars—and the benefits yet expected, beyond the pull-out in the Mediterranean; his* Realpolitik: *money talks. . . . The voluptuous small exhibition of eighteenth-century French drawings and prints at The Metropolitan Museum of Art in New York. . . . The astronomical prices being paid for* **CHINESE PORCELAINS,** *cannily being dropped on the auction block by Japanese collectors.*

PEOPLE ARE TALKING ABOUT . . . "BODY IMAGE," THE PSYCHOLOGICAL CATCH-PHRASE FOR ALL THE NOTIONS WE HAVE ABOUT OUR PHYSICAL SELVES, AND THE NUMBER OF THERAPISTS WHO ARE FINDING IN POSTURE AND GESTURE SOME READABLE SIGNALS OF MENTAL HEALTH.

PEOPLE ARE TALKING ABOUT . . . Frances Marion's low-voltage book Off With Their Heads, *about fifty years in Hollywood, and her anecdote about Mary Pickford, under five feet tall, who was often mistaken for a child on location. She dropped a lily in a trash can at the end of a day's shooting and shortly a street urchin returned it to her: "Don't throw it away, Miss. It still stinks real elegant."*

PEOPLE ARE TALKING ABOUT . . . The fast traffic in reissues of old **LES BROWN** albums, especially the one with Doris Day singing "Sentimental Journey," and Groucho Marx's jibe "I knew Doris Day before she was a virgin." . . . The increasing vitality and influence of the **BLACK THEATER** on the New York scene, with over twelve works by black playwrights scheduled to premiere on-and-off Broadway this fall. . . . Leon Russell's new album Carney, a loud but brilliant put-on. . . . The reassuring study by a major Wall Street firm that undoes the passionate prejudice of most brokers against people who do their own investment thinking. Small investors seem to be both witty and wise, often surprisingly ahead of the market.



PEOPLE ARE TALKING ABOUT . . . **RICHARD BURTON,** shown at left with his wife, who is hard at work on his autobiography, filled with some funny, touching memories of his childhood in a Welsh mining town, and his plans to retire to Oxford: "All I want are my slippers, Elizabeth, and a big fire." One of his professors said, "I've only had two geniuses in my career as a teacher—W. H. Auden and Richard Burton." . . . W. A. Swanberg's biography Luce and His Empire and the full story about why Henry Luce took LSD at the end of his life. . . . The tremendous confusion at the **METROPOLITAN OPERA** in New York about just what this season will be. . . . The ongoing saga of Art Deco, architectural fragments from 'twenties and 'thirties buildings now in great demand.

PEOPLE ARE TALKING ABOUT . . . Picasso: Birth of a Genius, by Juan-Eduardo Cirlot, a treasure of an art book showing the nearly one thousand works donated by Picasso to the city of Barcelona. Art experts estimate that the works still in his possession may be worth nearly a billion dollars.

PEOPLE ARE TALKING ABOUT . . . **JAMES MASON** AND **ROBERT PRESTON,** LOCKED IN MIGHTY COMBAT IN CHILD'S PLAY, THE MOVIE VERSION OF THE BROADWAY HIT, WITH SOME GREAT OLD-TIME WIDE-SCREEN HAMMING.

PEOPLE ARE TALKING ABOUT . . . The observation about American concertgoers by controversial conductor Pierre Boulez, now leading both the New York Philharmonic and the BBC orchestra, "I can get them to come, but I can't seem to get them to listen." . . . Everybody's darling, Sandy Duncan, below, back with another series, The Sandy Duncan Show. Sandy Duncan, whose giggle is as catching as the common cold, is pretty blasé about her latest success: "Just don't say I learned to act on TV commercials." ▼



SERRA

ORIGINAL, POWERFUL, RICHARD SERRA, WITH HIS MONUMENTAL RAW-STEEL STRUCTURES, MAY BE "THE OUTSTANDING ARTIST OF HIS GENERATION."

by Barbara Rose



Above: *One of the daring sculptures made by Richard Serra in 1969-70, balancing lead plates and tubes with the apparent effortlessness of a house of cards.*

Richard Serra is thirty-two years old, articulate as an esthetician, intense as a radical. Muscular and wiry, he dresses like a worker and talks like a perceptual psychologist. This odd blend of raw physical energy coupled with refined intellect distinguishes the monumental metal sculptures and environments that are causing Serra to be singled out as the outstanding artisf of his generation. Because it has been a decade since a major new talent has surfaced on the New York scene, Serra's emergence as an artist of distinct originality and powerful formal invention dispels any fears that American art is no longer capable of generating a "heroic" talent. In the 'sixties context of overnight success, Serra's career is something of an anomaly. One can hardly call his gradual but steady rise to prominence meteoric. In the end, however, this may prove his strength; for slow maturation rather than immediate recognition often means a more substantial statement in the long run.

GIANFRANCO GORGONI

A California-born graduate of the University of California, Serra worked through college in a steel plant, moving East in the early 'sixties to earn an M. F. A. degree from Yale's graduate School of Art and Architecture. There he came into contact with the stringent intellectual discipline of Bauhaus master Josef Albers, who formed the department. At Yale, Serra was also exposed to the ideas of a variety of New York School artists who visited to give seminars. As a student, Serra painted impastoed "action" paintings, which he later destroyed, emphasizing the physical qualities of surface and thick paint.

On graduation, rather than throw himself into the New York art scene as many of his contemporaries did, Serra left for Europe on a Fulbright fellowship. While the art magazines chronicled the rapid succession of "Pop," "Op," "Minimal," and the rest, Serra lived in relative seclusion in Italy, where he became involved with performances and environments. One of these environments, which consisted of exhibitions with live and stuffed birds, created something of a scandal, leaving the audience to decide what was real and what was artificial.

This preoccupation with the perception of the "real" is the essential cohesive factor in Serra's oeuvre. Otherwise, Serra has covered so much ground —from theater pieces to improvisational environments, to "process" works, to the latest freestanding metal-plate sculptures — that he seems as changeable as Proteus, the sea god who altered his form to suit his purposes. That Serra is the protean artist of our time is evident from his determination to continue experimenting in video and film, even as he pursues new definitions of sculpture, both indoor and outdoor.

Despite the diversity of forms and media, all Serra's projects have certain common denominators: he invariably focuses on the act and processes of perception as well as on the viewer's sense of the relation of his own body to the work he contemplates. Serra's first films, for example, were closeup views of hands engaged in simple actions, such as a fist clenching and unclenching rhythmically, marking the film off into repeated structural units. In the more complex recent films, Serra asks the viewer to process different kinds of verbal and visual information, actively engaging the viewer's eye, mind, and ear in image retention and memory. For example, a simple action like measuring the frame of a window *(Continued on page 303)*

easy, racy, all of a tone—the essence of fashion for day

Calm. That's the thing that strikes you first about this season's looks for day. The calm of color. The calm of texture. The whole wonderfully relaxed way things get put together —nothing to jolt the eye, break the line, destroy the mood. . . . ***Like Oscar de la Renta's pairing of pales,*** near right, in textures as soft and blending as the tones: quilted angora jacket with dolman sleeves rolled up over those of the matching turtleneck, natural cowhide pants, silver-ringed belt from the same supple batch of hides. Saks Fifth Avenue; Swanson's; Sakowitz; El Palacio de Hierro, Mexico City. Photographed at Gübelin in New York.

Now for the lift—to your coloring, to your skin . . . the thing that really tones up all the tones on tones you see here and on the pages to come: it's done with Under Makeup Face Firmer, a real lifter-upper Frances Denney has just come up with and one that holds up perfectly—contours stay firmer and makeup takes better for hours at a time. The eyes here, smudged with Ivy, Celery, and Earth; on the mouth, another delicious Frances Denney color—a shade of Super Cream Lipstick called Apricot Pink. More of the Anne Klein outfit on the last page of this portfolio. Coiffures and makeup on these and the next eighteen pages, by François of Kenneth. Accessories, next to the last page of this issue.

KOURKEN PAKCHANIAN



The ease of a suit with a blouson jacket

soft, small, with an endless capacity for making separates work like easy little suits. In a pulled-together season, nothing has more pull. . . .

Anne Klein's suède blouson, right—a rosy sort of beige—pulling together a ribbed fawn turtleneck sweater and grey flannel skirt. Jacket, about $110. Woolmark skirt, about $68; turtleneck of wool, linen, and acrylic, about $36. At Bloomingdale's; Jordan Marsh, Boston; Wanamaker's, Phila.; Hutzler's; Garfinckel's, Washington, D.C.; O'Neil's; Shillito's; Frost Bros.; I. Magnin. Other stores, next to last page of this issue.

Ben Kahn's grey mink blouson, opposite—softer and paler and easier than this you can't get—a this-year kind of pants suit with cuffed flannel trousers, satin shirt, the suède envelope, and knitty rolled-down gloves . . . all tones and textures of pale, soft grey. Jacket, of Emba natural Jasmine mink dyed Snow-top. Ben Kahn at Cartier; Gidding-Jenny; I. Magnin. All accessories, next to last page. 1972 BMW 3.0 CS from Bavarian Auto Sales, Queens, New York.







Rolled-up sleeves . . . and something knitty underneath

Chopped wrap-and-tie by Pierre Cardin-New York, far left—black wool chinchilla with a huge red collar, sleeves rolled up over a ribby black knit turtleneck, and that really sharp look a chopped coat has . . . really it for day over pants. Coat, Chantal Fabrics; wool jersey pants. Turnout, about $315. Martha; Garfinckel's, Washington, D. C.; Halle's-Cleveland; Hudson's; Rike's; Stanley Korshak; Swanson's; Sakowitz; May D & F; I. Magnin.

From Oscar de la Renta Boutique, a belted shirt-jacket suit, near left, in navy flannel, its dolman sleeves rolled to show bright red knit—the ribbed wool turtleneck worn with the jumper underneath. In J. P. Stevens wool. Turnout, about $275. At Elizabeth Arden Salon, N. Y.; Jordan Marsh, Boston; Halle's-Cleveland; Hudson's; Sanger-Harris; May D & F; I. Magnin.

Dress over a turtleneck by Kasper for Joan Leslie, above: navy wool with its sleeves rolled up over creamy knit with a good wide rib, all so soft and casual there's nothing more to it than being in a sweater and skirt. About $115. Saks Fifth Avenue; B. Forman; Halle's-Cleveland; Shillito's; L. S. Ayres. Other stores, and accessories on both pages, next to last page. Scene here: the Charles Jourdan Shoe Salon in New York.

Real raingear—the suit, the trenchcoat

Brown poplin rain suit from Nina Ricci Boutique New York-Paris, left: long safari jacket belted over a string-color turtleneck and poplin skirt (we added the shirt)—a really good-looking suit. In acetate and cotton, about $225. At Lord & Taylor; Wanamaker's, Phila.; Garfinckel's, Washington, D.C.; Montaldo's; Rike's; Jacobson's; Foley's....The sunny scent of oranges in the air is Nina Ricci's Bigarade, a clear note on any rainy day.

Christian Aujard Paris-New York does a gabardine trenchcoat, right: crack lines and a beats-the-weather look—a natural over pants. Greige Rochambeau wool, loomed in America; about $172. Saks Fifth Avenue; Jacobson's; Harzfeld's; Lou Lattimore. Accessories, next to last page.

KOURKEN PAKCHANIAN



The wrappy suède coats—fur-lined, fur-collared, easy over everything

A wonderful coat to wrap yourself up in, from Christian Dior Furs, left—the softness of camel-y suède, the warmth of a camel-y mink lining, the generous, go-over-everything swing...here over matching suède trousers...with a soft fawn suède platform boot. Suède pants, with suède coat lined in camel-dyed Saga mink from Scandinavia, to order at Christian Dior Furs-New York; Balliet's; Frost Bros.; I. Magnin. ***Bonnie Cashin's chamois suède wrap-and-tie,*** right, with a huge fluffy raccoon collar to turn up against the cold, a sash to pull close, deep pockets to warm your hands in....Underneath, a creamy wool shirt and chamois pants. Coat, about $450. Late September at Saks Fifth Avenue; Hutzler's; Halle's-Cleveland; Swanson's; May D & F. Photographed at Gübelin, New York. François of Kenneth coiffures and makeup. Accessories, on the next to last page of this issue.

KOURKEN PAKCHANIAN

GOBELIN
LUGANO
ZURICH
GENEVA
BERNE
LUCANO
ST. MORITZ



The wrap-and-tie over everything— all over town

1. *Kimberly's knitted wrap-and-tie coat* in ivory wool, to wrap around every pale, neutral tone in the book . . . like the pale-blue turtleneck and blue-and-beige checked pants here. Woolmark coat, about $110. Woolmark pants suit (jacket not shown), $165. Bergdorf Goodman; Jordan Marsh, Boston; Garfinckel's, Washington, D. C.; Rike's; Hudson's; Young Quinlan; May D & F; I. Magnin. Additional stores, on the next to last page of this issue.

2. *The wrap-and-tie suit by Seymour Fox*— salt-and-pepper tweed, bundled up with a silver fox collar and cuffs. Unwrap—for lunch, for drinks—and there's a little black sweater with white satin collar and cuffs. Turnout of wool with Polish silver fox. Saks Fifth Avenue; Swanson's; Lou Lattimore. Other stores, on the next to last page of this issue.

3. *The fuzzy wrap-and-tie, by Modelia*— camel-y alpaca with lots of swing and dash and a great polo-coat collar. Woolmark coat, of E. F. Timme fabric. About $120. At Peck & Peck.

4. *Softest turnout in town—Mario Forte for Rona's* fluffy beige mohair coat whisked around its own little stock-tied beige dress. Coat, of wool, mohair, and nylon (Franetta Fabrics), and wool knit dress; about $145. Lord & Taylor; Jordan Marsh, Boston; Wanamaker's, Phila.; Garfinckel's, Washington, D. C.; Gidding-Jenny; Marshall Field; I. Magnin. Other stores, next to last page.

5. *Calvin Klein's grey mohair wrap-and-tie* has the kind of easy, practically kimono sleeves that go over everything in the world . . . here, over a white flannel shirt, white cashmere sweater-vest, grey flannel trousers. Coat of mohair and nylon (Franetta Fabrics), about $135; Viyella wool-and-cotton shirt and stock, about $40; sweater, about $28; wool pants (J. P. Stevens fabric), about $38. At Bloomingdale's; Garfinckel's, Washington, D. C.; Joseph Horne; Halle's-Cleveland; Foley's. Other stores, next to the last page.

6. *Pale sweatery wrap-and-tie from Blassport*—beige rabbit's hair lined in Paisley and folded around a Paisley'd shirt and pants of a deep claret red. Coat, Viyella flannel shirt of wool and cotton, and wool pants (J. P. Stevens fabric), about $200. Bonwit Teller; Hudson's; L. S. Ayres; Foley's; May D & F. Other stores, and accessories, on the next to the last page of this issue.

KOURKEN PAKCHANIAN

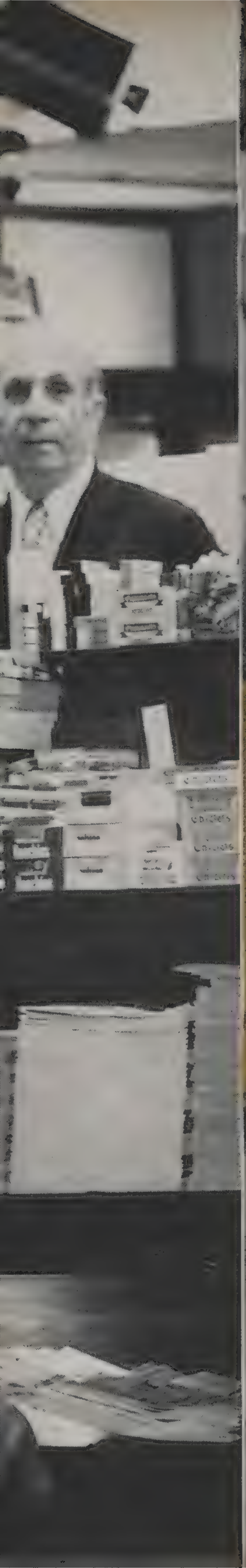


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Soft and sharp—little coatdress look, little suit looks

Knitty, beige-y easy—David Crystal's, and such a completely relaxed look, left, it just slips into your life and goes anywhere ...without any great to-do. Double-breasted, in double wool knit. About $52. Altman's; Garfinckel's, Washington, D. C.; Montaldo's; Jordan Marsh, Florida; Kaufmann's; Hudson's; Chas. A. Stevens; Dayton's; Harzfeld's; Battelstein's. Other stores, next to last page.... ***Sharp plaid, soft look by Belle Saunders for Abe Schrader,*** near right: little jacket over a kick-pleated dress—that's all it is and it's just the thing you end up liking more and more each day. In rust-and-grey plaid of wool and acrylic. Woolmark turnout, of Wedgmoor fabric. About $145. Altman's; Jordan Marsh, Boston; Wanamaker's, Phila.; Hutzler's; Garfinckel's, Washington, D.C.; Joseph Horne; Halle's-Cleveland; O'Neil's; L.S. Ayres; I. Magnin.... ***Time to live in from Jerry Silverman,*** far right: honey velvet for the jacket, beige knit shirt and stock combined with Glen plaid pleats for the dress—a pair you could feel at ease in any day, anywhere in the world. Shannon Rodgers for Jerry Silverman. Cotton velvet by J. L. de Ball; Woolmark plaid by Meyer Woolens. About $165. Mid-September at Miss Bergdorf of Bergdorf Goodman; B. Forman; Joseph Horne; Hudson's; Boston Store; I. Magnin; El Palacio de Hierro, Mexico City. Other stores, next to last page. All accessories both pages, next to last page.




2
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Pants, suits, dresses dashing all over town

1. *Anne Klein turns out a creamy corduroy pants suit* over a silky cream shirt. Crompton cotton jacket, about $112, and pants, about $56; polyester shirt, about $46. Lord & Taylor; Wanamaker's, Phila.; Hutzler's; Kaufmann's; Rike's; Frost Bros.; I. Magnin. For additional stores, see next to last page of this issue.

2. *Joseph Stein's pants suit is all heathery green tweed* with knitted touches and a heathery-green turtleneck underneath. Of wool and rayon (Dick & Goldschmidt fabric), about $200. Lord & Taylor; Hutzler's; Hudson's; Stanley Korshak; Swanson's; Sakowitz; May D & F.

3. *Stan Herman's sweatery dress in brownish grey wool tweed*—lots of swing and long, ribbed sleeves. About $145. Mid-September at Henri Bendel; Filene's; Hutzler's; Hudson's; Swanson's; Sakowitz; May D & F. . . . The scene: Nikon House on Madison Avenue; the camera —what else?—a Nikon.

4. *Eleanor Brenner for Brenner Sports' ribbed blue pants suit*—shirty jacket, with cuffs turned back; white shirt with collar pulled out. Suit, acrylic and wool; shirt, rayon and nylon; about $140. Bonwit Teller; Garfinckel's; Hudson's; L. S. Ayres; Boston Store. New York scene: Pan Am's Vanderbilt Avenue ticket office.

5. *The dress-over-a-sweater at Kimberly*—camel-y knit with a brown turtleneck underneath. Of wool knitted in America, about $125. Bonwit Teller; B. Forman; Wanamaker's, Phila.; J. P. Allen; Lazarus; L. S. Ayres; Young Quinlan; Frost Bros.; I. Magnin. Additional stores, next to last page of this issue.

6. *The Glen plaid suit from House of Branell,* left, in tones of wine and cream —chopped jacket over a dress with a wine top, bias skirt. Of wool loomed in America (J. P. Stevens fabric); about $165. Bergdorf Goodman; Garfinckel's, Washington, D.C.; Montaldo's; L. S. Ayres; Stanley Korshak. . . . ***Brown tweed suit—pulled together for you by the Sidneys,*** right . . . ribbed brown sweater vest . . . classic pink shirt. Acrylic and wool, about $185. Bloomingdale's; Garfinckel's, Washington, D.C.; J. P. Allen; L. S. Ayres; Sakowitz.

7. *Chester Weinberg does a shirt-jacket and skirt in knitted blue wool-and-rabbit's-hair,* belts it over a white wool-and-angora turtleneck. About $295. Saks Fifth Avenue; Maas Bros.; Shillito's; Swanson's; Sakowitz. Additional stores, next to last page.


PAN
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THE NEW YORK COLLECTIONS

Soft and swinging in navy—knitty dresses, chopped coat

Knitty, swinging, wrapped at the waist—by Rodrigues, far left: one nifty way to enjoy the ease all dresses should have these days. In polyester and wool jersey (Jasco Fabrics). About $130. At Lord & Taylor; Garfinckel's, Washington, D.C.; Joseph Horne; Stanley Korshak; I. Magnin. Wig by Kenneth, of Elura.

Knitty, swinging, a turtleneck underneath—Anne Fogarty's version, near left, of the soft little knit dress...the skirt coming almost full circle, camel piping and camel tie at the waist. In acrylic jersey. About $75. At Lord & Taylor; B. Forman; Wanamaker's, Phila.; J. P. Allen; Hudson's; Sakowitz; May D & F. For other stores, see the next to last page of this issue.

Calvin Klein's chopped coat—racy as all get-out, right, and worn over matching navy pants. In wool (J. P. Stevens fabric, loomed in America). About $165. At Saks Fifth Avenue; B. Forman; Halle's-Cleveland. For additional stores, and accessories on both pages, see the next to last page. ...Where it's all at: the Pan American ticket office in New York.

KOURKEN PAKCHANIAN

The furry chopped coat over pants

Furry fake-lamb cardigan from La Plaque de Paris, left, in a feathery, ashy-blond beige with lots more in that vein going on underneath --silk shirt, cashmere sweater-vest, wool pants. (When you see hair like this, suspect the conditioning presence of Treatment de Pantene.)...Cardigan of Dacron (Borg Textiles), about $75; pants, about $40. Bonwit Teller; Rike's; Hudson's; L. S. Ayres; Swanson's; Sakowitz; May D & F.

Blassport's long-haired blond, near right, as cozy a coat as you could hope to be in and about as weighty as a puff of air over a natural-blond cashmere turtleneck and camel-y cashmere pants. Coat of Verel (Borg Textiles), about $120; sweater, about $44; pants (Amicale Fabric), about $88. Bonwit Teller; Wanamaker's, Phila.; Garfinckel's, Washington, D. C.; Rike's; Boston Store; Sakowitz; I. Magnin. Additional stores, on next to last page this issue.

A fluffy red-foxy type by Anne Klein, far right, slung over suède pants and a turtleneck in the same cinnamony-russety mood. Coat of Verel (Borg Textiles), about $125; pants, about $130; turtleneck bodysuit of Nyesta nylon, about $30. Saks Fifth Avenue. Coifs here and the preceding 18 pages, François of Kenneth. Accessories, on next to last page this issue. New York view: the Seagram Building.

ROBERT PACHANIAN



who was VIRGINIA young, a genius, she lived with

by Quentin Bell

An excerpt from the extraordinarily revealing new biography of the great English writer Virginia Stephen Woolf, who dared to put intelligence first, by the son of Clive Bell, her brother-in-law. The biography will be published here on November 15 by Harcourt Brace Jovanovich.

From the outset, Virginia Stephen's life was threatened by madness, death, and disaster. Whether there was, in her early years, any seed of madness within her, if the "purple rages" described by her family were the symptom of some psychic malady, we do not know; neither, probably, did she; but madness walked the streets.

I write advisedly; the scene in her novel *The Years* where the child Rose sees a man exposing himself by a lamppost is based on experience; there was such a man who hung around Hyde Park Gate and was seen by both Virginia and her sister, Vanessa. And, of course, there was madness in the home; her half-sister, Laura, was mentally retarded. Virginia wrote her letters and treated her, I suppose, more or less as an equal; but she could do disconcerting things—calmly throw a pair of scissors into the fire—and, as they grew up, there must have been something disquieting about her. Something much more disquieting was to follow.

A major crisis was the death of their mother in 1895, when Virginia was thirteen. It was, she said, "the greatest disaster that could happen." And yet, if this loss had simply been a shattering bereavement, the situation would not have been so bad as to be unendurable. The real horror of Julia Stephen's death came in the mourning of her. Naturally, inevitably, the chief mourner was Sir Leslie, Virginia's father; he, a man of sixty-three, had every expectation of being nursed out of the world by a wife who was almost twenty years his junior (and she would have done it so well). He had done his stint of widowerhood and had endured it with as much fortitude as any man could reasonably display. (His first wife, Thackeray's daughter, had died after eight years of marriage; three years later he married Julia Duckworth, herself a widow.) How, then, could fate do this to him?

For a long time he abandoned himself to grief; his life, like his writing paper, was confined within a deep black border. His working hours he gave up to a panegyric on "My Julia." He wrote sentimentally and without restraint; and yet he was, as he himself said, so much a professional author that he could not help making the thing readable and even amusing; it was, I suspect, his only consolation at this time.

But, outside the study, the sedative of work was gone. He resolved to teach those lessons that Julia had previously taken with the girls and gave up half the morning to this purpose. It was a large sacrifice and a sacrifice made with the very best intentions; but it did not make him a more cheerful or a less irascible teacher. In fact, it was an arrangement that brought no comfort to anyone.

At meals he sat miserable and bewildered, too unhappy and too deaf to know what was being said; until at length, in one scene after another all through that dreadful summer, he broke down utterly and, while his embarrassed children sat in awkward silence, groaned, wept, and wished that he were dead. In the accounts that Vanessa and Virginia have left of this period in their lives, the image that recurs is one of darkness—dark houses, dark walls, darkened rooms, "Oriental gloom." And by this, I think that they meant not only physical darkness but a deliberate shutting out of spiritual light. It was, for the children, not only tragic but chaotic and unreal. They were called upon to feel not simply their natural grief but a false, a melodramatic, an impossibly histrionic emotion that they could not encompass. For most of the time the children had to live with a father who was in such a state of despairing, oppressive, guilt-ridden gloom that their own sharp, uncomplicated unhappiness seemed, by contrast, a relief.

At this point of her adolescence, moreover, Virginia began to suffer deeply from the sexual fumblings and fondlings of a close relation. She felt later that this had spoiled her life before it had fairly begun. Naturally shy in sexual matters, she was from this time terrified back into a posture of frozen and defensive panic. I do not know enough about Virginia's mental illnesses to say whether this trauma was in any way connected with them; but her first "breakdown," or whatever we are to call it, must have happened very soon after her mother's death, around the age of thirteen.

And here we come to a great interval of nothingness, a kind of positive death which cannot be described and of which Virginia herself probably knew little—that is to say, could recall little—and yet which is vitally important to her story. From now on she knew that she had been mad and might be mad again.

To know that you have had cancer in your body and to know that it may return must be very horrible; but a cancer of the mind, a corruption of the spirit striking one at the age of thirteen and for the rest of one's life always working away somewhere, always in suspense, a Dionysian sword above one's head—this must be almost unendurable. So unendurable that in the end, when the voices of insanity spoke to her in 1941, she took the only remedy that remained, the cure of death. But her mind could make a scar that would serve, in some measure, to heal and to conceal her lasting wound.

She did not, could not, admit all the memories of her madness. What she did recall were the physical symptoms; in her memoir of this period she hardly mentions the commotions of her mind; and although we know that she had already heard what she was later to call "those horrible voices," she speaks of other symptoms, usually physiological symptoms. Her pulse raced —it raced so fast as to be almost unbearable. She became painfully excitable and nervous and then intolerably depressed. She became terrified of people, blushed scarlet if spoken to, and was unable to face a stranger in the street. For the first and only time Virginia lost the desire to write, although in 1896 she did keep a diary for a short time. But she read feverishly and continually. She went through a period of morbid self-criticism, blamed herself for being vain and egotistical, compared herself unfavorably to Vanessa, and was at the same time intensely irritable.

The next bereavement in Virginia Woolf's life—death of her father—came when she was twenty-two, in 1904.

The event, which seemed terrible in anticipation, now appeared more heartbreakingly tragic. She was more than ever convinced that her father had wanted to live and that the true and happy relationship between him and his children was only just beginning. She had never done enough for him; he had been lonely and she had never told him how much she valued him. At night she dreamed that he was alive again and that she could say all the things that she had meant to say. When they went for walks, she kept thinking that they would find him waiting for them when they got home. His faults were

WOOLF afraid of? madness and the threat of love

forgotten; his kindness, his quickness, his intelligence were not.

All this produced a sadness which was natural enough and a feeling of guilt which is not uncommon when those we love are dead; but there was also something else—a feeling of profound irritation. She was irritated by the letters of condolence, by the obituaries—they missed the point; they gave no true idea of what her father had been like. She was irritated also by her brothers and sister and indeed with herself. "I wonder how we go on as we do," she wrote, "as merry as grigs all day long." Her grief, as she later realized, was something feverish, something morbid, something that made her feel isolated and afraid. In her attempts at writing she was, as she put it later, trying "to prove to myself that there was nothing wrong with me—which I was already beginning to fear there was."

In the breakdown that followed she entered into a period of nightmare in which the symptoms of the preceding months attained frantic intensity. Her mistrust of Vanessa, her grief for her father became maniacal; her nurses —she had three—became fiends. She heard voices urging her to acts of folly; she believed that they came from overeating and that she must starve herself. In this emergency the main burden fell upon Vanessa, but Vanessa was enormously helped by Violet Dickinson. She took Virginia to her house at Burnham Wood and it was here that Virginia made her first attempt to commit suicide. She threw herself from a window, which however was not high enough from the ground to cause her serious harm. It was here, too, that she lay in bed, listening to the birds singing in Greek and imagining that King Edward VII lurked in the azaleas using the foulest possible language.

All that summer Virginia was mad. It was not until early September that she was able to leave Burnham Wood, thin and shaken, but sane enough to be able to live at peace with Vanessa.

After the death of their father, there was a change not only in Virginia's home—they moved to Gordon Square in Bloomsbury—but also in the moral climate of Virginia's life.

Since her first relief at finding that the young men from Cambridge did not pursue her, she had begun to find their lack of interest dull; her flirtation with Walter Headlam (a family friend old enough to be her father) had inclined her to take a more adventurous attitude. And then Lytton Strachey, whose heart had been opened by their common grief over her brother Thoby's death and who was now so close a friend, found it intolerable that the pruderies and reserves of the past should be allowed to continue. Virginia wrote, more than ten years after the event:

"It was a spring evening. Vanessa and I were sitting in the drawing-room. The drawing-room had greatly changed its character since 1904. The Sargent-Furse age was over. The age of Augustus John was dawning. His Pyramus filled one entire wall. The Watts portraits of my father and my mother were hung downstairs if they were hung at all. Clive [Bell] had hidden all the match boxes because their blue and yellow swore with the prevailing colour scheme. At any moment Clive might come in and he and I should begin to argue—amicably, impersonally at first; soon we should be hurling abuse at each other and pacing up and down the room. Vanessa sat silent and did something mysterious with her needle or her scissors. I talked egotistically, excitedly, about my own affairs no doubt. Suddenly the door opened and the long and sinister figure of Mr. Lytton Strachey stood on the threshold. He pointed his finger at a stain (Continued on page 304)

VIRGINIA WOOLF, at eighteen, before she wrote Mrs. Dalloway *and* To the Lighthouse *and, with her husband, founded the Hogarth Press, one of the most advanced and influential publishers of the 'twenties and 'thirties.*





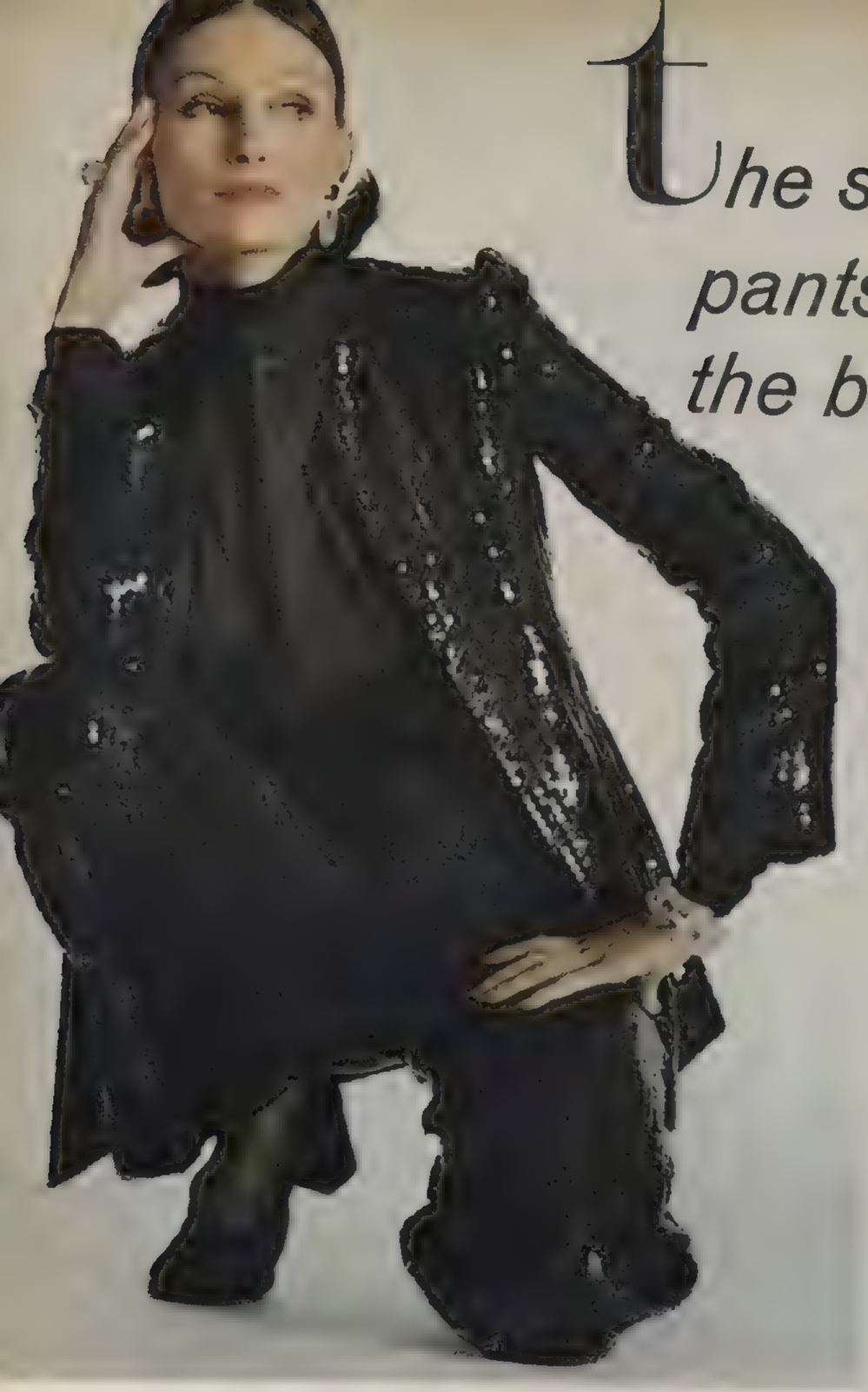
easy, racy, glamorous —the essence of fashion at night

Black with bareness for big-evening evenings: the most glamour, the most luxe, the most dressed you'll be at night this year—and still very easy. . . . ***The two-piece dress in black silk from Bill Blass,*** left —small, button-front top on narrow straps over a gored skirt, and a fluff of black fox muff to wear with it. Dress, of Peter Griffin silk. About $425. At Bonwit Teller; Halle's-Cleveland; Rike's; Swanson's; Sakowitz; Frost Bros. Bracelet by David Webb. ***Oscar de la Renta's black velvet,*** right—the softest kind of black, wonderful for the skin—full dolman sleeves, full skirt, bareness to the waist pinned with glitter. Rayon-and-silk dress (Henry C. Welter fabric), with pin, about $445. Saks Fifth Avenue; Balliet's; Swanson's; Sakowitz; El Palacio de Hierro, Mexico City. Here and the next 20 pages, Suga coifs. Accessories, next to last page.

PENN



The sequin pants suit . . . the beauty at night





Racy new way to be in a jacket and pants and be really dressed . . . ***the sequin pants suit from John Anthony,*** above, in a smoky, blackish brown—supple, slithery little cardigan and wide pants over a stock-tied blouse of brown chiffon. Suit fabric by Sequins International; blouse, of Stern & Stern Textiles silk. At Saks Fifth Avenue; Hutzler's; Halle's-Cleveland; Maison Blanche. Additional stores, next to last page. Jewels from David Webb. ***Shimmery black sequins from Halston,*** right, slipped over a bare black jersey blouse with the thinnest straps—all the glamour and nonchalance anyone could want for evening. Suit: Sequins International fabric. About $450. Bergdorf Goodman; Jacobson's; Stanley Korshak; Swanson's; Sakowitz; Frost Bros.; I. Magnin. Jewels: Seaman Schepps. Oscar de la Renta Kanekalon wig, arranged by Suga.

Beauty—outlined at night, opposite: Shorter, shining hair and a small, well-defined head. . . . Contrasty makeup —deep, gleaming color against pale, velvety skin—eyes defined, cheeks defined, mouth defined. In other words: real makeup—what you want now. And Coty has everything you want: a cool, Classic Beige foundation . . . Apple Polish blusher for high shine . . . coppery, shimmery Classic Brown eye shadow . . . Wet Rubies to line and paint the mouth—one new shade of automatic lip brush with built-in color . . . the smooth finish of translucent powder.

PENN





Soft, pale, and bare at night

Bill Blass has the slitheriest halter dress, far left—a long, liquid plunge of taupe matte jersey to wrap and tie—it's that easy. And very seductive. Of Jasco Fabrics rayon. About $365. Saks Fifth Avenue; Halle's-Cleveland; Rike's; L. S. Ayres; Swanson's; Sakowitz. Additional stores, the next to last page of this issue. Earrings and bracelets by Cartier.

The short, bare evening dress from Halston, left, in soft, almost peachy ivory jersey with a deep cowl neckline—not a chopped-off big-evening dress, but a real little-dress dress, fluid, easy, showing legs. It's a whole new kind of allure. Jasco Fabrics rayon matte jersey. About $220. Bergdorf Goodman; Garfinckel's, Washington, D. C.; Stanley Korshak; Swanson's; Frost Bros.; I. Magnin.

Beauty at night, left: the new allure of eyes with soft, smudged shadow, a mouth with deep, glossy color. Here, Stormy Blue Eye Shadow On A Brush and True Tangerine Lip Color In A Brush—liner and color in one. All from Polly Bergen.

The fur to wrap yourself up in at night, right: Bill Blass's pale ivory fox—the softest, silkiest thing you could put over his halter dress (far left) or anything else in that mood. Bill Blass for Revillon, of natural Norwegian fox. At Saks Fifth Avenue; Gidding-Jenny; Neusteters. All accessories, next to last page. David Webb earrings and bracelet.

PENN

THE NEW YORK COLLECTIONS

Softness, paleness . . . and a little cover at night

PENN



Bill Haire's white satin-crêpe pants suit, left: halter-top pyjama with a soft stock at the throat, narrow pearly rope at the waist, and ease everywhere—through the top, on the leg, in the little smock you slip on like a cardigan. Bill Haire for Victoria Royal, of acetate and rayon (Bloomsburg Fabrics). About $185. Elizabeth Arden Salon, New York; Garfinckel's, Washington, D.C.; Lillie Rubin—South and West; Jacobson's; Swanson's. Summit Afrylic wig.

At Larry Aldrich, the dress with its own jacket, above—cardigan and long, softly pleated shirtdress in chamois-colored crêpe with tiny gold buttons and long cuffed sleeves—a perfect suit for evening. By Marie McCarthy for Larry Aldrich, of Celanese acetate and Enka rayon (Onondaga fabric). About $275. At Bonwit Teller; J. P. Allen; L. S. Ayres; Swanson's.

Bare shoulders and full-blown sleeves from Donald Brooks Boutique, right, in a creamy matte jersey—the most liquid dress in the world, simply wrapped at the waist and flowing. Of rayon (Jasco Fabrics). About $165. At Bonwit Teller; Swanson's; Sakowitz; May D & F; I. Magnin. Accessories, both pages, next to the last page of this issue.



THE NEW YORK COLLECTIONS

Short, sweatery, shimmery at night

How the sweater set glitters at Leslie Fay, left—and how great for legs—a dress that's simply a sweater to the knee and a lean, long cardigan over it. Same idea as being in sweaters for day—only dazzlier: same sort of sweatery cap, bangles, big dark glasses. Turnout, of rayon and Mylar. About $64. At Lord & Taylor; Wanamaker's, Phila.; Garfinckel's, Washington, D.C.; Joseph Horne; Halle's-Cleveland; Carson Pirie Scott; J. W. Robinson.

Three pieces of glitter—Jay Kobrin's sweater set, right, in a soft beige-y gold—gold-buttoned cardigan over a bare little tank top and leggy skirt. . . . And don't forget your glittery muffler . . . it's one of the big little things that makes fashion work this season. Jay Kobrin for Maisonette, of rayon and Lurex. About $115. At Miss Bergdorf of Bergdorf Goodman; Jordan Marsh, Boston; Hudson's; Rike's; Boston Store; Sanger-Harris; Foley's; I. Magnin. David Webb bracelet. Both pages, additional stores and accessories, next to last page this issue.

Beauty at night, right: When you're in pale, shimmery color, vivid color belongs on your mouth. This deep gleam—a natural with golden beige—is Copper Pot, Double Gloss by Charles of the Ritz. Suga coifs.



the little black dinner suit

Halston's black velvet sweater-and-skirt-suit, left, cardigan sleeves turned back, wrap skirt, little ribby tank top in pale-pink wool jersey, and narrow silver-and-onyx belt...everything soft and supple and sweatery, moving with you. Onondaga rayon velvet. About $450. At Martha; Garfinckel's, Washington, D.C.; Stanley Korshak; Swanson's; Sakowitz; I. Magnin. Accessory details, next to last page of this issue.

From Trigère—puffed sleeves and a bias-cut skirt, right, in black wool crêpe—a very romantic way to look for dinner. Shaped, soft jacket over a satiny white strapless top, swingy skirt. The super-luxe muff: a white fox scarf wrapped around the arm. Top (and matching scarf, not shown) of Qiana nylon. At Bergdorf Goodman; Jordan Marsh, Boston; Nan Duskin; Garfinckel's, Washington, D.C.; Halle's-Cleveland; L.S. Ayres; Swanson's; May D & F.

Beauty at night, left: a face clearly, frankly defined with this season's real-makeup makeup. Here, the colors and shadings by Shiseido: Velvet Sylph Foundation, Pink Veil Make-up Stick, Autumn Glory Lipstick.



THE NEW YORK COLLECTIONS

The little black dinner suit— new way to look at night

Henry Friedricks' beautifully cut unlined wool suit, near left —the lightest easiest tailoring in the world, put together for evening with a bare glittery top, a soft little hat and glittery clip, narrow glittery bangle, glittery chain. Woolmark double-faced suit (Agnona fabric) by Friedricks Sport for Henry Friedricks; about $385. Mid-September, at Saks Fifth Avenue; Halle's-Cleveland; Swanson's; Sakowitz. Additional stores, on next to last page this issue.

The suit that's separates— Main Street's black satin chopped coat, top left, with a big, swingy back pleat, strapped sleeves ...we like it over black suède pants with a Lurex muffler and pull. Main Street by Tom Fallon, of water-repellent acetate; about $85. At Bonwit Teller; Swanson's; I. Magnin.

Mollie Parnis' black velvet suit, upper right—small, soft cardigan and skirt over a pleated white crêpe blouse with a drawstring tie at the neck. Verron rayon velvet, Onondaga rayon-and-acetate crêpe; about $495. At Bergdorf Goodman; Wanamaker's, Phila.; Garfinckel's, Washington, D.C.; Hudson's; Stanley Korshak; Amelia Gray.

From Nat Kaplan, the black wool crêpe suit that's a dress and jacket, lower right, with the collar of the dress pulled out over the jacket, and the polish of a satin-y white scarf, white cuffs, glittery buttons. About $215. At Bonwit Teller; Garfinckel's, Washington, D.C.; Joseph Horne; L.S. Ayres; Hudson's; Swanson's; Sakowitz; I. Magnin. Accessory details, next to last page.

PENN



THE NEW YORK COLLECTIONS

easy as day at night

Adolfo's separates-y pants suit in black and white, above left—Vogue's cover suit, and the most casual thing you could be in at night. Striped silk shirt, crocheted harlequin pants, with a wonderful little crocheted smock-jacket thrown over. Adolfo wool-and-silk crochet, Fisher & Gentile silk; about $495. Saks Fifth Avenue. Wig by Edith Imre, of Kanekalon. ***From Laird Knox, a suit that's like being in separates,*** left—black worsted crêpe blouson and gored skirt with a silky white ascot shirt—cuffs pulled out, turned back. Woolmark suit: Hubert Latimer for Laird Knox (Meyer Woolens fabric), polyester shirt, about $240. At Bergdorf Goodman; Garfinckel's, Washington, D. C.; Halle's-Cleveland; Swanson's; Neiman-Marcus. ***Lanvin has a short dress for evening,*** right—the filmiest, softest, silk chiffon pleats glittered with Lurex, in a Paisley of gold, red, green on black. A delicious way to be all covered up except legs. Dress by Lanvin for Arkin; about $185. Late September, Bonwit Teller; Garfinckel's, Washington, D.C.; Swanson's; Sakowitz; I. Magnin; El Palacio de Hierro, Mexico City. Accessories, next to last page.

PENN





THE NEW YORK COLLECTIONS

the little black dinner dress

Soft, moving well, showing legs well: this season's dress for small-evening evenings—the little-dinner-and-movie evenings of your life—with lots of glamour. ***Adele Simpson has a perfectly simple little shirt-dress in black matte jersey,*** left—glittery buttons and a skirt that moves as you move. Jasco Fabrics rayon; about $185. At Lord & Taylor; Jordan Marsh, Boston; Garfinckel's, Washington, D.C.; Rike's; Hudson's; L. S. Ayres; Harzfeld's; Sakowitz; May D & F; I. Magnin. Oscar de la Renta wig, of Kanekalon.

The most sensational sweater dress: Adolfo's black crochet, right—absolutely nothing to it but a low neckline and a little glitter...and nothing more needed. Wool-and-silk crochet; about $295. At Saks Fifth Avenue; Sakowitz. Accessory details, on the next to last page of this issue.

PENN







long, soft, and bare at night

Dominic Rompollo does a halter dress in amber matte jersey, opposite—narrow straps crossed front and back, slit skirt... amber feather boa to wrap up a big evening. Jasco Fabrics rayon dress, about $165; boa, about $130. At Lord & Taylor; Wanamaker's, Phila.; Rike's; Jacobson's; Swanson's; Sakowitz.

From Harold Levine, black matte jersey wrapped and sashed over bareness, above left—and what isn't bared is covered with soft dolman sleeves, a long fluid skirt. Dress: Harold Levine by Don Breitinger, of Jasco Fabrics rayon; about $185. At Lord & Taylor; Hudson's; Swanson's; Joseph Magnin.

Teal Traina has a beautiful dress for the big-evening evening, right—the lure of black satin-crêpe, bared shoulders, bared back, glittery straps. Onondaga fabric (Enka rayon and Avisco acetate); about $200. Lord & Taylor; The Union Co.; Jacobson's; Swanson's; Sakowitz; I. Magnin. Accessories, next to last page.

Beauty at night: With bareness, skin that looks and feels soft, pampered, totally cared-for...think about Evyan's White Shoulders Body Lotion.

PENN

The glamour of the long black dress at night

Pure, simple—Stavropoulos's bias-cut silk chiffon evening dress, near right, bared to a deep V front and back, very full and swingy around the hem, and veiled by the thinnest little chiffon cardigan edged in soutache. This kind of simplicity: devastating. Stern & Stern fabric. At Bonwit Teller; Sakowitz; Frost Bros. ***From Folmar Fantasy—the most bareness at night in satin-faced crêpe,*** far right—just two bias-cut panels gathered softly at the shoulders...just the knockout kind of dress to make getting in shape a better idea than ever. Acetate and nylon; about $95. At Miss Bergdorf at Bergdorf Goodman; J. P. Allen; Stanley Korshak. Accessory details, on the next to last page. ***Beauty at night:*** Where skin shows, moisturizer goes—a good rich one like Bonne Bell's Lotion 2000. Coiffures, these 22 pages, by Suga.



PENN







WINNING THE NEW YORK SPACE RACE

"Children need a lot of room": Mr. and Mrs. Guedaliahou Shiva

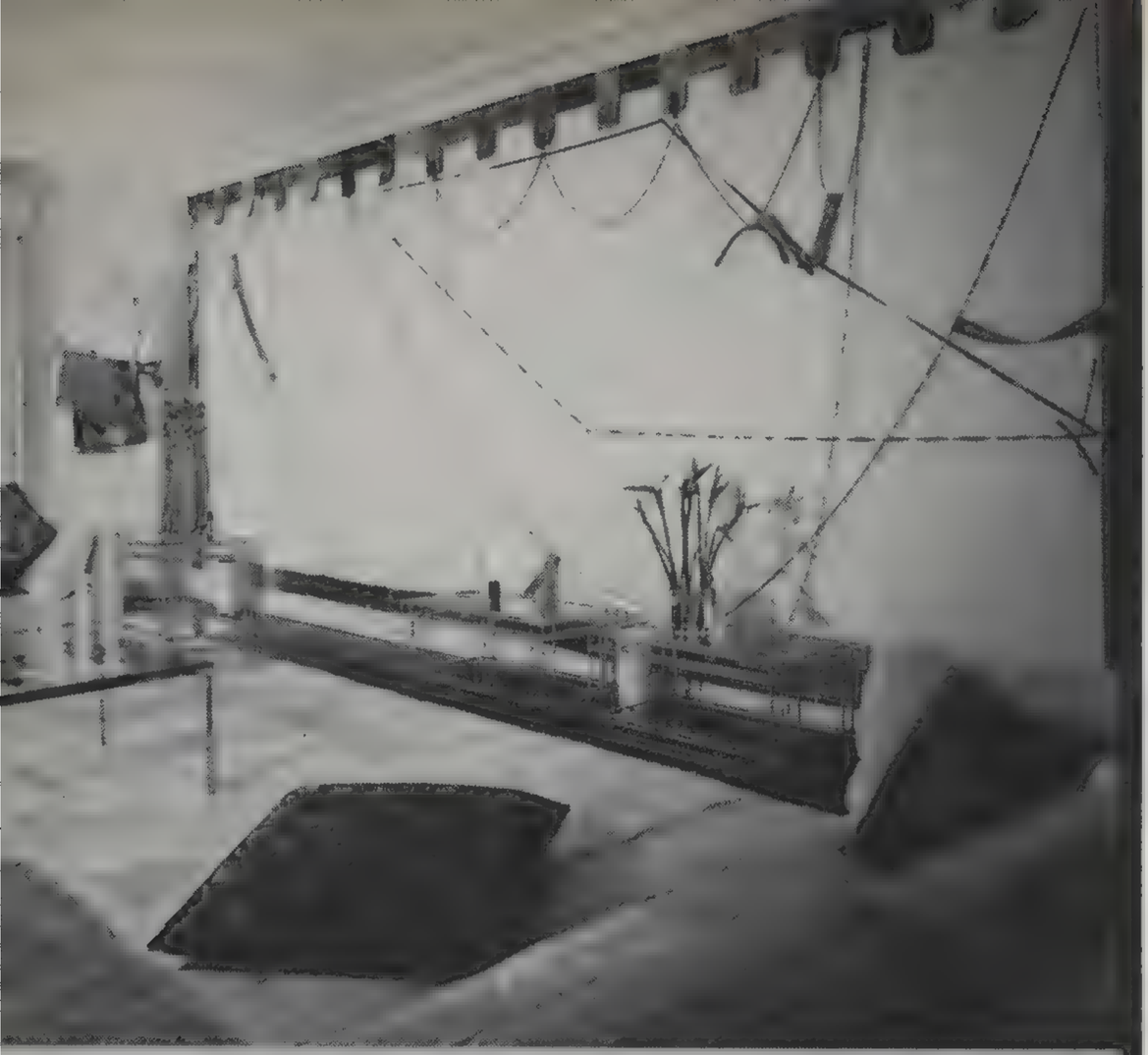
Room to move, room to breathe; that's the game: on four pages, proof that it can be won in the most challenging city—New York.

Mr. and Mrs. Guedaliahou Shiva found their winning formula in one of New York's oldest—and highest-ceilinged—apartment buildings. "We thought ahead to having children; and, though we have antique furniture, we didn't want constantly to be saying 'don't touch.' The only thing we require of Andrew [their two-year-old son] is that he take off his shoes *before* he climbs on the furniture." One of the partners of Ports of Call, a New York travel agency, Susan Shiva describes herself as "totally peripatetic and an incurable collector." Evidence: African masks and sculpture, Hands of Fátima, geisha combs, Japanese imperial dolls. Susan said, "Until I married Gil, I had most of them stored away, brought out a few at a time." Now, as she collects, her husband, a television producer, arranges and displays the finds.

Left: Mr. and Mrs. Shiva in their rich-brown lacquered study. Behind them, right, an Augustus John portrait of Sir Cecil Beaton. Beige, rust, and brown horses run over the natural coyote-skin rug. Right, top: Zebra skins; tribal masks, headpieces; cream, brown, black jungle-print sofas; brown-and-cream herringbone-bamboo paper—all for the "African room," a library/living focus. Center: The nursery, full of toys, posters, and—on the floor—Andrew Shiva. Bottom: In the kitchen, a Tiffany lamp over a Portuguese tiled table; old posters, signs. Window-swathe is trompe l'oeil.

HORST









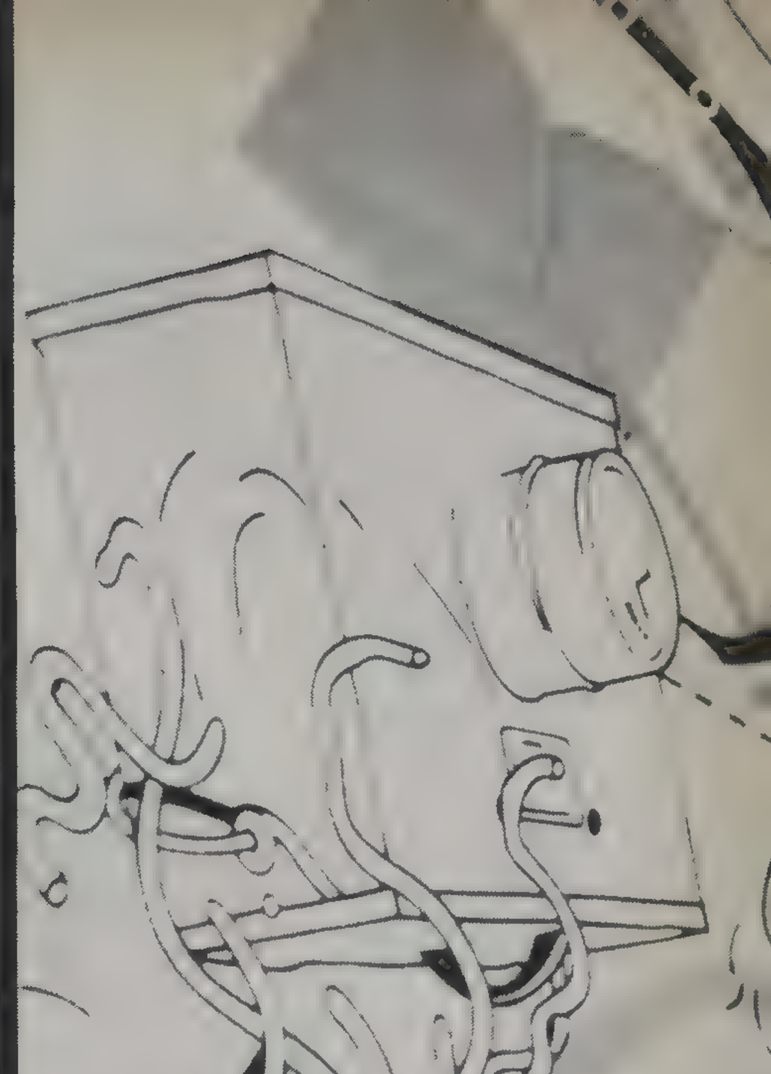
WINNING THE NEW YORK SPACE RACE

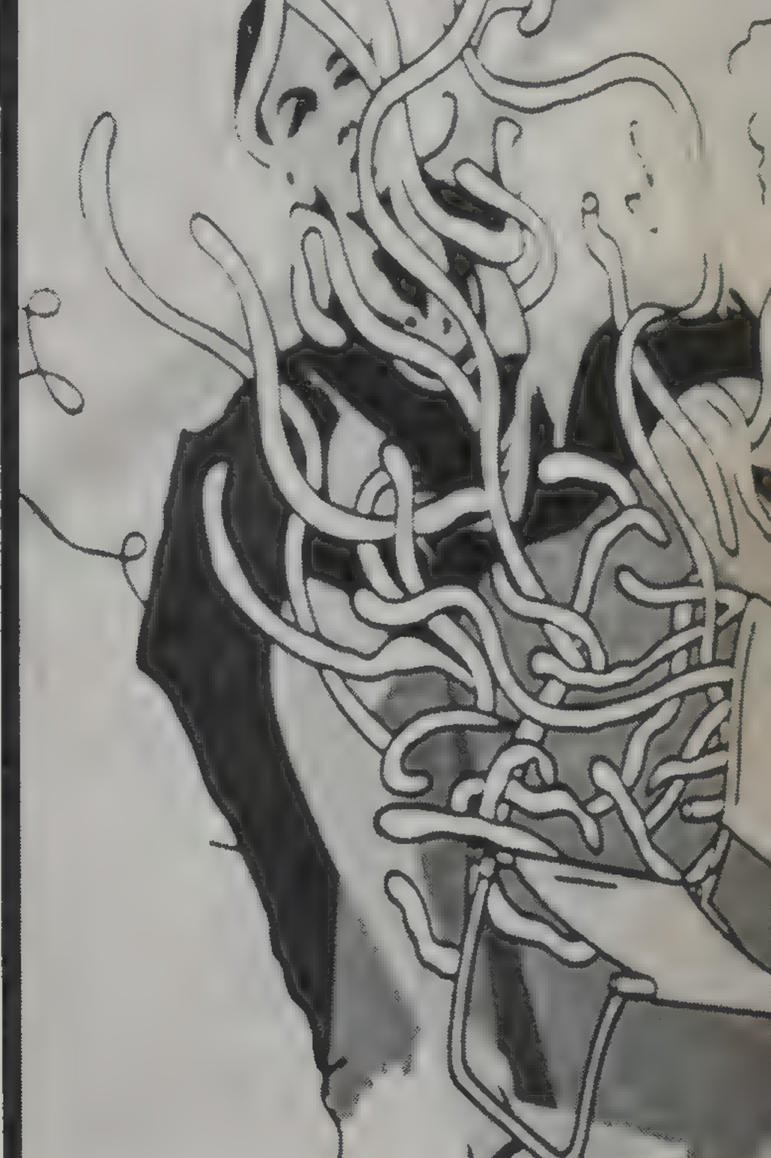
"I looked for a lot of space for my paintings": Jeanette Bonnier

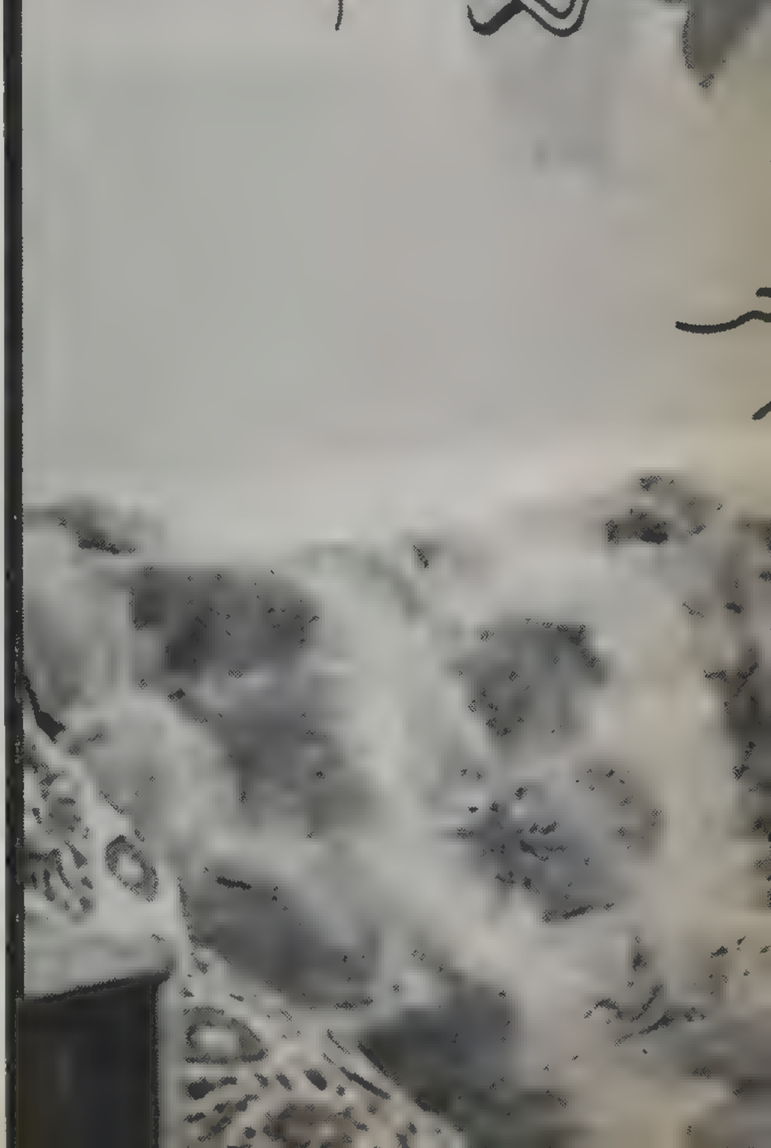
"I never studied art, but it has always been around me; and I have just picked up things I like," said Jeanette Bonnier of her collection of modern paintings and sculpture. When she came to New York from Sweden two years ago, she needed and found, in an old apartment building, the space to hang them. So that the paintings dominate and whole rooms become their frames, she stayed with neutral colors—ivory, cream, chocolate. Her interest in modern design reflects all over Bonniers, her family's New York shop for house and table things in Scandinavian styles. As the shop's president, Jeanette refuses to sell anything she doesn't like; but, she said, "in my apartment I have deliberately tried to stop my personality's coming through too strongly or making anything too feminine because I believe a house should be a comfortable environment for everyone."

Right: Jeanette in the library where dark-chocolate walls frame a Talemark painting, left, and, on the far wall, a Christo hangs above a Warhol. Left, top: A wall-to-wall Alan Shields canvas dominates the pale-on-pale living room. Center: "These Richard Van Buren sculptures in the entrance hall intrigue me," Jeanette said. "It is the first time I have seen plastic used in this classical way. I find them very romantic." Below them, a scattering of giant beanbags. Bottom: "I wanted a 'country' kitchen and had to remodel it totally—the small dining room was two maids' rooms. I have used wood, brick, and 'Provençal' paper."

HORST









MOROCCAN FOOD

(Continued from page 182)

meric, nutmeg, ginger, cardamom, mace, coriander, cinnamon, pepper, cloves, the fruit of the ash tree, rosebuds, allspice, fennel, melegueta pepper, perhaps Spanish fly or even hashish.

Notes on the spices: The spices should be the freshest available; they lose their aromas quickly, and then the amounts must be increased. Tasting the sauce while cooking is the best way to judge. The Moroccans use much coriander leaf, which is similar to noncurly parsley. It is an annual plant that grows easily in pots or the garden and adds its peppery flavor to the classic blend of fine herbs.

SOME MOROCCAN SALADS

In Morocco, salads are often served between two tajines or between a tajine and a couscous.

1. Red radishes, grated or thinly sliced, mixed with diced oranges, seasoned with sugar, salt, pepper, cinnamon, lemon.

2. Carrots cut in quarters lengthwise, cooked in water with garlic. Served cold, drained, seasoned with vinegar, salt, Cayenne pepper, paprika, powdered cumin, chopped parsley, and coriander leaves.

3. Tomatoes and thick-fleshed sweet peppers, peeled, seeded, sliced; mixed with chopped parsley, powdered cumin, olive oil, vinegar, salt, pepper.

4. Cucumbers sliced very thin, seasoned with powdered sugar, salt, pepper, crumbled thyme leaves, and caraway seeds.

5. Lamb liver marinated with paprika or sweet peppers, powdered cumin, ground pepper, salt, chopped coriander leaves, and crushed garlic; then sprinkled with flour and sautéed before being diced and simmered a few minutes in a little water. Season with lemon juice.

6. Calves' or lambs' brains cooked in a little water for 20 minutes with chopped coriander leaves, powdered cumin, crushed garlic, paprika, salt, and a dash of Cayenne pepper. Served cold with chopped parsley sprinkled with lemon juice.

7. Chopped heart of lettuce and orange slices with orange-blossom water, powdered cinnamon, salt, pepper, sugar, oil, and vinegar.

The following recipes will make ten servings for a Moroccan meal, or eight if the dish is to be the principal one.

KABAB M'GODOR

1 small calf's tongue
2 pounds boneless veal shoulder, in ¾ inch dice
1 teaspoon paprika or sweet pepper
½ teaspoon powdered cumin
½ teaspoon powdered ginger
1 stick cinnamon, 2 inches
2 garlic cloves crushed
½ cup chopped onions
2 tablespoons chopped coriander leaves
½ teaspoon ground black pepper
1 dash Cayenne pepper
Salt
2 tablespoons butter
½ cup salad oil

Soak the tongue 2 hours in cold water with a little vinegar and then poach ½ hour. Drain, remove the skin and fatty parts, cut the meat in ¾ inch cubes. Mix the veal, tongue, paprika, cumin, ginger, garlic, onion, black pepper, Cayenne pepper, salt, and 1 spoon of the coriander leaves. Put this in a pot with the oil, butter, cinnamon, and sufficient water so it is well covered. Simmer slowly just until the meat is tender, about 2 hours. A half hour before it is finished, add the remaining spoon of coriander leaves. Place the meat in the center or around a wreath of boiled rice and moisten with part of the sauce, which should be thick enough. Serve the rest in a sauceboat.

KABAB DIAL HOUTTE

1 pound shrimp, shelled; if very tiny just the tails removed
2½ pounds firm fish cut in cubes about 1½ inches, without bones or skin
2 teaspoons paprika
2 tablespoons chopped coriander leaves
1 tablespoon chopped parsley
1 teaspoon powdered ginger
1 cup diced onions
2 bay leaves, crumbled
¾ cup olive oil
1 teaspoon white ground pepper
Salt

In a deep dish mix the spices, oil, onions, herbs, then the fish and shrimp. You could cover the dish with sprigs of parsley and coriander. Allow to macerate in a cool place, but not the refrigerator, 2 or 3 hours. Arrange on skewers, fish and shrimp alternating, and grill slowly about 8 inches from the broiler, 8 to 10 minutes, turning the skewers from time to time. Serve with lemon, steamed rice, and mayonnaise or, as Madame Tazi does more often, with Béarnaise sauce, lukewarm. The taste of the tarragon complements the other spices perfectly.

TAJINE OF LAMB WITH QUINCES, PRUNES, AND HONEY

4 pounds of lamb shoulder or leg cut in about 1½ inch cubes
½ pound onions, finely sliced
5 stalks of coriander tied in a bouquet
½ cup salad oil
3 tablespoons butter
2 pounds quinces, peeled, seeded, and quartered
2 pounds prunes soaked ½ hour in water
5 tablespoons liquid honey
1 tablespoon orange-blossom water
1 ounce sesame seeds
1 teaspoon powdered ginger
½ teaspoon ground pepper
⅛ teaspoon powdered saffron plus an extra pinch
½ teaspoon powdered cinnamon
2 cinnamon sticks, 2 inches long
Salt

Put the ginger, pepper, ⅛ teaspoon saffron, powdered cinnamon in a pot, add the oil little by little and then the meat, turning it in the spices, then one third of the onions, the butter, and sufficient water for all to be well covered. Cook 1 hour on a slow fire, covered. Salt to taste, then add the rest of the onions and the coriander, and continue to cook for 1 hour more.

Meanwhile, poach the quinces in a little water with a stick of cinnamon, a pinch of saffron, and some salt. When they are tender, drain, cook until golden in a pot with 2 tablespoons of honey and the orange-blossom water, adding a little water to dilute the honey if necessary. At the same time, in another casserole put the drained prunes with about a cup of the cooking juice from the meat, the second cinnamon stick, 2 tablespoons of honey, and cook just until they are tender and puffed. Toast the sesame seeds in a skillet without grease, shaking them constantly. When the meat is tender, place it on a hot platter, cover with the quinces and prunes and then skim the fat quickly from the sauce, and add the sauce. Remove the coriander and cinnamon sticks, sprinkle with sesame seeds, and serve.

QDRA (OR QU'ADRA)

2 small chickens cut in 8 pieces or 4 pigeons cut in 4
1 pound whole almonds, blanched
¼ teaspoon powdered saffron
4 sprigs of saffron
½ teaspoon ground white pepper
1 stick cinnamon, 3 inches
½ teaspoon ground ginger
3 tablespoons butter
1 tablespoon chopped coriander leaves
3 tablespoons chopped parsley
2 pounds onions in paper-thin slices
4 tablespoons lemon juice
Salt

Mix the salt, saffron, pepper, ginger, and a cup of water in a pot. Cover the pieces of chicken or pigeon in this mixture, putting them at the bottom of the pot. Add the almonds, cinnamon, butter, and enough water for them all to be covered. Cover the pan, and let simmer on a slow fire ¾ hour. Add the onions and chopped herbs and continue to cook ½ hour. Remove the cinnamon sticks and arrange meat on a hot platter, moistening with the lemon juice and part of the sauce and serving the rest of the sauce, after skimming the fat off, in a sauceboat.

(Continued from page 253)

"Stacking, leaning, and propping giant slabs of rough steel"

that is identical in area with the movie screen involves the viewer in a concrete experience of an action performed in real time; it also reflects on the nature of the relationship of film space to pictorial space. Since there are no "actors" in Serra's films (most of the actions are performed by anonymous hands), the viewer is further drawn to concluding that he is actually performing the action represented and that the hands are an extension of his own body.

Although such matters sound like purely theoretical concerns, Serra, unlike conceptual artists, always grounds his experiments in concrete actual experience, which accounts for the powerful effect of his work. Serra makes us believe that the experience being undergone is happening to us, rather than to someone else. Conceptual art, on the other hand, is limited by the vicarious role allotted to the audience, which is forced voyeuristically to follow someone else's thought.

I first encountered Richard Serra's work in 1967 in a group show organized at the Noah Goldowsky Gallery by the seemingly clairvoyant Dick Bellamy, former director of the pacemaking Green Gallery. There were other artists working in what was then referred to as "process" art. In this "process" art, the way the work had been made was overtly revealed in the work. Even then, Serra's neon-and-rubber wall hangings stood out. Although Serra was insisting as much as the rest on the intrinsic color and character of his heavy looped belts of crude rubber, allowing form to realize itself through random distribution and the forces of gravity, there was already an authority in the way he chose, combined, and handled materials that set him apart from his contemporaries.

Undoubtedly these early wall pieces were an extension of Jackson Pollock's exposure of his "process"—the manner in which dripped paint created an image—as the loopings and intertwinings of neon with rubber recalled Pollock's gestural lariats of paint. Claes Oldenburg's rearrangeable soft sculpture was another source for this group of younger artists, as were Carl André's floor pieces of square plates resembling a checkered metal rug. Because of their references to Pollock's explicit revelation of process and Oldenburg's and André's involvement with gravity, American environmental works differed somewhat from *arte pòvera,* the Italian movement involving a direct use of familiar materials, whose origins Serra must have witnessed while in Europe.

In the five years since that auspicious début, Serra has made extraordinary progress. Reconciling Abstract Expressionism's definition of *gesture as the record of an action* with a heightened awareness of the psychology of perception drawn from Minimal art's involvement with the basic operations of seeing, he has created a new kind of sculptural experience. Combining optical, tactile, and perceptual values tied to body imaging and spatial orientation, Serra's work marks a distinct new synthesis, a fresh departure for contemporary sculpture.

Still working on the floor in the late 'sixties, he began to test a new set of premises by using a metal plate to shape liquid lead; the resulting environmental piece included both the original mold as well as the spatters created by the molten lead splashing randomly against the floor and wall. There was both an elegance and a crudeness as well as a powerful presence about these works that exposed the process by which they were created that is characteristic of Serra's work generally.

Gaining confidence, in 1969 and 1970, Serra began to work with lead plates supported by tubular rolls of lead, or simply by the mutual thrust and counterthrust of their own weight as the plates leaned against each other or against the wall in the fashion of a house of cards. Slightly smaller than the human body, these pieces had a kind of breathtaking drama, since their balance depended on the natural force of gravity, rather than on the usual artificial contrivances of the artist.

Although they deal with planes as Cubist sculpture does, Serra's metal works represent a definitive break with any Cubist esthetic; because their balance is not constructed but *real.* In this insistence on the actual qualities of materials, on intrinsic as opposed to applied color, on the weight of lead as something physically perceptible, Serra's sculpture is very much in keeping with the American preference for the real and the concrete over the metaphoric or the symbolic. The lead sculptures do not *suggest* weight or the pull of gravity on forms; they *are* heavy, and we recognize their weight.

Although the lead pieces are remarkable for their daring, Serra really emerged as a mature artist with his most recent series of outdoor works coordinated with specific sites and with his hot-rolled-steel sculptures of larger-than-life proportion. The latter were inspired by Serra's experiments at the Kaiser Steel plant in Fontana, California, during the Art and Technology project of the Los Angeles County Museum of Art.

With large chunks of rough steel cut from the ends of slabs and a magnetic crane at his disposal, Serra was able to work on a new scale. Stacking, leaning, and propping these giant slabs of raw material, with surface discolorations creating incidental painterly effects, Serra was on his way to the series of aggressively monumental structures, the first new sculpture of evident significance in some time.

Demanding an "in-the-round" reading, because no two points of view reveal the same configuration, Serra's rust-colored, raw steel-plate works update the traditional concerns of sculpture by bringing them into line with recent discoveries concerning the effect of processing visual information, body empathy, and frankness regarding balance, structure, and materials.

For critics beginning to fear that the younger generation would remain content to leave their works lying passively around on the floor, Serra's decision to make freestanding monumental sculpture indicates that the phase of disintegration—literally falling apart into ephemeral phenomena—that characterized the avant-garde in the critical period of the late 'sixties may be over and that a new constructive phase that does not sacrifice form to theory nor expressiveness to abstract intellection is beginning. ▼

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(Continued from page 275)

"With one word all barriers of reticence and reserve went down"

on Vanessa's white dress.

" 'Semen?' he said.

"Can one really say it? I thought, and we burst out laughing. With that one word all barriers of reticence and reserve went down. A flood of the sacred fluid seemed to overwhelm us. Sex permeated our conversation. The word 'bugger' was never far from our lips. We discussed copulation with the same excitement and openness that we had discussed the nature of good. It is strange to think how reticent, how reserved we had been and for how long."

This day—probably in the summer in 1908—was an important moment in the history of the *mores* of Bloomsbury and perhaps in that of the British middle classes; but although Virginia's entire social climate was altered from now on—and this had all sorts of consequences—the libertine speech of herself and of her friends had no radical effect upon her conduct or, I think, upon her imagination. She remained in a profound way virginal and for her the great event of the years 1907-1908 was not the beginning of Bloomsbury bawdy talk but the birth of *Melymbrosia*. This work was to occupy her for the next five years and to become eventually *The Voyage Out*.

We do not know much about her earlier attempts at what she called "a work of the imagination." A few fragments remain: the beginning of a novel and a short story. There were also, it seems, some works of an unusual kind. We only know of these because Virginia and Madge Vaughan sent each other manuscripts and criticisms. It is clear that Virginia's early attempts at fiction (if that is what they were) disconcerted Madge a good deal and Virginia found it necessary to explain something of her purpose by way of justification. No doubt they were burnt; so, it would appear, were seven different versions of *The Voyage Out*. She continued to do reviewing, but she published no fiction until she was thirty-three.

Probably the person whom Virginia's Bloomsbury friends most frequently thought of her marrying was Lytton Strachey. Lytton would appear to have been a nonstarter as a husband: he was an impossible character and the arch-bugger of Bloomsbury. Nevertheless, Virginia considered marrying him and he half wanted to marry her. Where both the principals are inclined to make a match, it is worth inquiring into the disabilities that, at first sight, made the marriage so unlikely and seeing whether, as stated here, they are not somewhat exaggerated.

That Lytton was a pretty thorough-going homosexual cannot be denied. Once, in considering Virginia's suitors, her sister remarked:

"I should like Lytton as a brother-in-law better than anyone I know, but the only way I can perceive of bringing that to pass would be if he were to fall in love with Adrian [Stephen, her brother]—and even then Adrian would probably reject him."

Nevertheless, Lytton's attentions to Virginia and his later history show that he could, to some extent, respond to a woman's affection. Conceivably, Virginia might have saved him for her sex, but it was not only his sexual inclinations that needed saving.

Virginia now had an admirer of a different kind—Clive Bell—husband of her sister, Vanessa.

In February, 1908, Vanessa bore a son, Julian. In April, after the very long convalescence then thought necessary, Clive, Vanessa, and Adrian joined Virginia who was at St. Ives for Easter. With them of course went the baby and his nurse. Virginia had no experience of very young children. The little creature screamed, as it seemed to her, like an ill-omened cat; it seemed a completely inhuman thing, something alien and appalling which created endless bother. All the comforts of sisterly intercourse were destroyed. She turned to Clive and found that his sentiments were nearly the same as hers. They were both, in a way, jealous of the child.

Out of earshot of that dreadful caterwauling they could be comfortable again; they could talk about books and friends and they did so with a sense of comradeship, of confederacy, against the fearful tyrannies of family life. In such converse it was easier for Virginia to discover her brother-in-law's good qualities. The real good humor that lay beneath his urbanity, the tenderness for other people's feelings that could make him appear fussy, his almost invariable good temper, his quick sense of the absurd, his charm. He, for his part, had never doubted that she was a remarkable, an exhilarating, an enchanting companion; but perhaps it was now that he noticed that, in certain lights and in certain phases of animation, she was even more beautiful than Vanessa. Clive could never carry on more than five minutes' conversation with a personable woman and refrain from some slight display of gallantry; now perhaps he was a little warmer than mere homage required and —this was the crucial thing—she, who would ordinarily have repulsed all advances with the utmost severity, was now not entirely unkind. An ardent and sanguine temperament such as his was excited by resistance and fortified by the least hint of success. Clive, after thirteen months of marriage, entered into a violent and prolonged flirtation with his sister-in-law.

I use the word flirtation; for if I called this attachment an "affair," it would suggest that Clive succeeded in his object, which was indeed no less, and I think not much more, than a delightful little infidelity ending up in bed. Many years later Virginia accused him of being a cuckoo that lay its eggs in other birds' nests. "My dear Virginia," was his cheerful reply, "you never would let me lay an egg in your nest." In fact, I doubt whether the business would have lasted for so long or, for a time, have become so important to them both, if Virginia had given him what he wanted. But this she never did and, in a very crude sense, her conduct may be described as virtuous.

What then did she want? She was not in the least in love with Clive. In so far as she was in love with anyone she was in love with Vanessa. She wrote and received letters daily when they were

(Continued on page 306)



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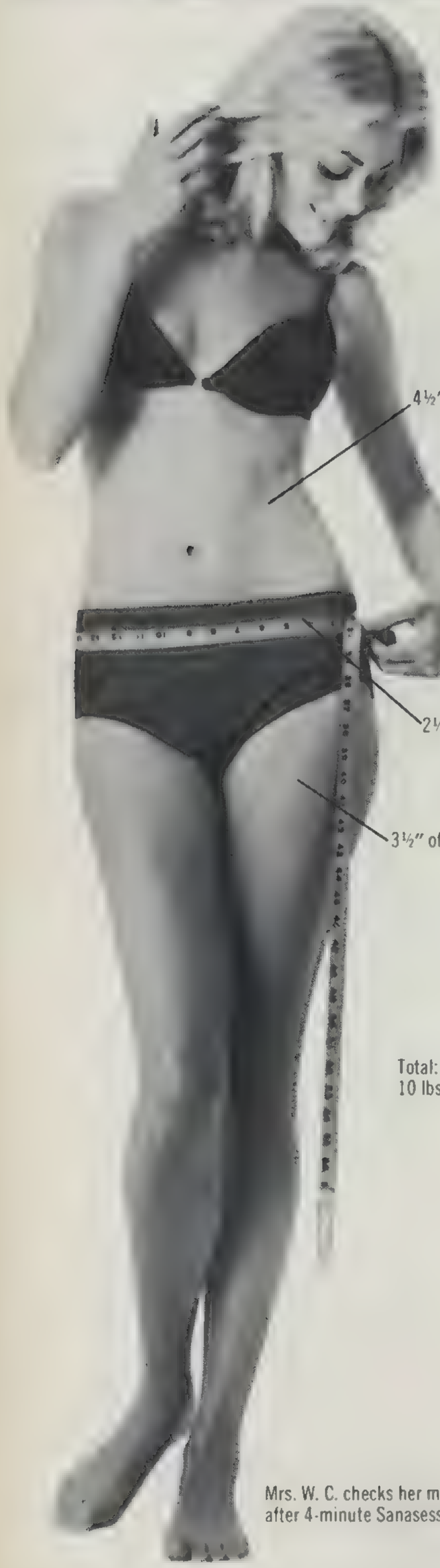
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VIRGINIA WOOLF

(Continued from page 304)

"Terrified that she might kiss him"

separated and her letters are much like love letters. If nothing came for her from Vanessa, she at once imagined that her sister was ill or dead, or at least in the midst of some fearful calamity. She longed for the comfort of Vanessa's presence. But it was because she loved Vanessa so much that she had to injure her, to enter and in entering to break that charmed circle within which Vanessa and Clive were so happy and by which she was so cruelly excluded; to have Vanessa for herself again by detaching the husband who, after all, was not worthy of her.

There was a sense in which Clive's attachment to Vanessa was of real service to Virginia. She was not, I think, of that unamiable temperament which loves to arouse male lust only to disappoint it. She was in fact very shy of arousing any sexual feeling in anyone. But she did enjoy being admired—admired for her looks, her brains, her personality—and by being flattered by a man who well understood the art of making himself agreeable to women. It was something quite new in her life. Clive had the special charm of normality. This meant not only that he valued Virginia for her sex (whereas Lytton valued her despite her sex) but that he did not belong to that little *cénacle* of Apostolic buggers from which Virginia was necessarily excluded and which she regarded with apprehension, irritation, and distaste. I suspect that he succeeded, far more than Walter Headlam, in making her aware of her own normal proclivities, in making her feel the need, which she had not hitherto felt, for a man.

To this was added something of greater moment: Clive believed, as her friends Madge Vaughan and Violet Dickinson believed, in Virginia's genius (it was the word that they used), but unlike Madge or Violet, Clive was able to offer acceptable criticism. In this respect he was indeed much more serviceable than Lytton. Lytton was admirable for a discussion of literature in general, but not when it came to the writings of Virginia Stephen. Then he was too serious a rival. With him she was perpetually on her guard; for him she adopted her best literary behavior, with the result that the letters she sent him were about the dullest and most pretentious that she ever wrote. Clive, though a valuable critic, was more sympathetic and less formidable; with him she could let herself go and he was, therefore, able to offer some useful advice and to make a real contribution to the writing of *Melymbrosia*.

On February 17, 1909, Lytton came to 29 Fitzroy Square, proposed to Virginia, and was accepted.

In the very act of proposing, Lytton realized that the idea, an idea which he had been meditating about for some time and saw as a solution to the problems of his very complicated private life, was in fact no solution at all. He discovered that he was alarmed by her sex and by her virginity; he was terrified by the notion that she might kiss him. He perceived that his imagined "paradise of married peace" was an impossibility; it would not do at all. He was horrified by the situation in which he had placed himself, all the more so because he believed that she loved him.

She perceived something of this and, with sympathetic tact, helped him to escape. After a second meeting at which he finally declared that he could not marry her, while she assured him that she did not love him, they contrived a gentle disengagement. Lytton retired to Brighton to soothe his agitated nerves; Virginia continued to lead a very busy but, I should guess, a very unhappy life.

At the very moment when she seemed in danger of drawing the wrong card, the right one emerged momentarily from beneath the pack. Lytton, in a letter to Ceylon, suggested that it was really Leonard Woolf who should marry her. Leonard Woolf replied: "Do you think Virginia would have me? Wire to me if she accepts. I'll take the next boat home."

Leonard did not, in fact, come back on leave until June, 1911. But within a year Virginia agreed to marry him. It was the wisest decision of her life. ▼

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ART

In Venice, a scandal and a send-up

with—now on view—a city-ful of sculpture, paintings, photographs in this year's Biennale —Italy's international art blast

By Alberto Arbasino

Joyous Biennali now seem to belong to some remote past, although the last such took place no longer ago than the mid-'sixties, when new Pop artists were still to be discovered in the pavilions and when dinner parties or balls were still given in the city's palaces. But then the 1968 Biennale was challenged by students and artists, patrolled by armed police, and visited chiefly by sculptors and painters who came to cover up their works or turn them to the wall in protest against an art display that took a wrong political turn. Two years ago, the Biennale was a mess, and almost no one went; this year it is again a mess, and almost everyone is going.

This year's Biennale, which lacks any important art developments, has generated an excessive amount of talk about only two "events": a scandal that clicked and a happening that fizzled. The first quickly became a legal as well as a publicity case. A Roman artist actually put on display in his exhibit room a mongoloid boy, found somewhere in the poorest section of Venice, with a label around the boy's neck, racist symbols on the walls, and peals of dreadful laughter issuing from a loudspeaker. Whereupon came solemn indignation on all sides, scorching letters in all the papers, protests from almost all the Italian artists, and, at last, intervention on the part of the city government, the parents of the unfortunate boy, and a society for the protection of the subnormal.

The other case was provoked by a Mass Moving Project, financed by the Belgian government and associated with a Venetian organization for biological survival. The objective was to liberate at midnight on the day of the opening ten thousand butterflies in the Piazza San Marco. To this end, a white plastic cocoon was built in the square—enormous and hideous—in which the larvae of cabbage butterflies were "accelerated" into premature maturity by artificial heat. Polemics boiled up immediately. The poetic, picturesque "gesture" could actually turn out to be extremely anti-ecological. Set free at night, under many television floodlights, would the butterflies not hurl themselves into those pools of light and be burned instantly? On the other hand, if released during the day, would they not be devoured by the flocks of pigeons that inhabit the piazza? As for any survivors, would they not meet a cruel death from starvation among the café tables or might not the wind carry them off to *(Continued on page 308)*





BIENNALE

(Continued from page 307)

"Butterfly starvation among café tables"

the mainland, where they would devastate fields of cabbages and artichokes?

Accordingly, the liberation was rescheduled for an afternoon and this, carried out in the presence of the Ambassador from Belgium, who had come to Venice for the occasion, and of a crowd of tourists and children, turned out to be a sore disappointment. It appears that no provision had been made for a sharp incision in the container, so some young Belgians fell to hacking away at the plastic with scissors and pocketknives. After a half hour's labor, three or four butterflies issued forth and flew immediately to alight on spectators, preferably those wearing green or blue garments. When, finally, a big rent opened, not one butterfly emerged. The survivors were clinging to the walls of the cocoon; when shaken and brushed loose, they dropped to the ground and, to a butterfly, died.

So, for the summer visitor to the Biennale who has missed these inaugural and unrepeatable events, there remains a visit to the Italian pavilion, which offers a dismal section of old-hat abstract painting; an embarrassing section of mediocre happenings; and a very fine section of sculpture by young and old masters, which includes some already famous works. Here are splendid disks and columns by Arnaldo Pomodoro; moving assemblages of old found iron, electrically soldered together, by Ettore Colla; archaic dressed stones by Pietro Cascella; experimental works in iron, cement, and gesso produced in the 'thirties by Lucio Fontana; and those astonishing portents of things to come that were invented by two young geniuses of the 'thirties, Piero Manzoni and Pino Pascali, both prematurely and tragically dead.

Among the other pavilions, Germany is exhibiting a funereal and hallucinatory series of portraits of great men from the early years of this century, executed by Gerhard Richter in black and white with an impeccable technique that imitates the photographic illustrations found in encyclopedias but with the halo of a chilling "tremolo." Belgium has an excellent show of Pierre Alechinski's work, with lively colors and very elegant flourishes distributed in squares, as they are in tablecloths of Indian cotton. The United States is presenting a disparate selection of new, contradictory tendencies, prominent among them the bewitched photographs of Diane Arbus and the meticulous obsessive paintings of Richard Estes. England and France are of little interest: one is abstract and inconsistent, the other grotesque and slightly cheap. The two most curious exhibits are from Poland (a flight of mannequins made of newsprint) and from Spain (a series of post-Pop inventions that are rich in carnival-like colors and sounds). But probably the most intelligent and rigorous pavilion belongs to Austria, with a fresco by Oswald Oberhuber of monstrous and disturbing children and with several objects from daily life re-created by Hans Hollein ("Architecture is all!") in white kitchen tiles.

The Biennale has overflowed into the city, too, with numerous sculpture pieces, almost all in the form of barbaric totems, placed to most unhappy effect in the city's stupendous Gothic courtyards. But then, lo and behold, in the Museo Correr eighty-eight masterpieces are presented in a majestic tribute to the great men of the first half of the century. They include (one work per artist) an extraordinary Chagall, a De Chirico, Bonnard, Miró, Feininger, Boccioni, Nolde, Schlemmer, Severini, Scipione, Shahn, Guttuso, Malevich; also Matisse's glorious "La Danse" and an unbelievable Magnelli, which is dated 1914 and looks like 1962 Pop.

No dinner parties, no balls for this Biennale, but at least two evenings at the Fenice, with Thomas Schippers conducting two Verdi works, *La Traviata* and the *Requiem*.

This time I preferred the *Requiem*. In comparison to his earlier performances in Spoleto, here Schippers subtracts emotion and pathos, adds precision and discipline, with results that are no less appealing but are filled with great tension. Lively expectancy attended the appearance of the soprano Katia Ricciarelli, who, a few months after her

(Continued on page 310)

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FINDING THE RIGHT DOCTOR: *how women make the choice*

By Eileen Simpson

While the natural superiority of women has been a popular thesis in recent years and actuarial tables make it clear that women live longer than men, it is also true that they consult doctors more frequently than men (twice as often between twenty-five to thirty-four years, half again as often between thirty-five and forty-five).

Hypochondriacs apart, men tend to seek medical advice only *in extremis* (or did until propaganda for preventive medicine convinced their employers, if not them, of the necessity for a yearly checkup). Women, on the other hand, go to the doctor in sickness and in health. Although menstruation, pregnancy, and menopause are not illnesses, the complex female reproductive system has a way of requiring regulation. As M. de Rênal in *The Red and the Black* put it, crudely but with a certain justice, "There's always something that needs to be patched up in those machines!" And even when there is not, it falls to women to take the children on their round of medical visits. What they look for, then, what they want in a doctor is of some importance.

What do they want? A man, it is said. Reasons for such a preference, if it be one, would not be hard to find. At home, father was the person appealed to by frantic, overwrought mother when the children were sick. He was expected to keep calm, to sort out alarms from real emergencies, to display the kind of unflappability one looks for in a doctor. If the emergency turned out to be genuine, the doctor called was, nine times out of ten, a man.

In school, we heard the story of Florence Nightingale, from which we learned that nursing was a profession suitable for women. We were not shown the fourteenth-century woodcut of women surgeons examining a patient's liver. Nor were we told the story of Elizabeth Blackwell's struggle (enacted not so long ago) to become the first licensed woman physician. Yes, there was Madame Curie, but we associated her with test tubes, not tongue depressors; the Rockwell Kent figure with a stethoscope hanging around his neck was a man.

Archetypal images have changed since those days, and medical schools no longer have female quotas as they once did, but girls must still be getting the message that medicine is not for them because currently only 7 percent of practicing physicians are women in the United States. So, the question whether women seek out male doctors is academic. In some places they jolly well better *had*.

Asked if they have a prejudice against women doctors, most women deny that they do. They go to men, they say, out of habit, or as a result of early conditioning, and if they lived in the USSR, where 60 percent of physicians are women, they would as readily go to a woman as a man. A few seek the comfort of a male doctor's "fatherly" advice (motherly advice won't do; it's too reminiscent of mother's nagging). Fewer still, in these days of social freedom and liberal mores, turn to doctors for a safe "flirt," as women did in the days when the doctor was the only man outside the family circle with whom they were permitted to have a relationship.

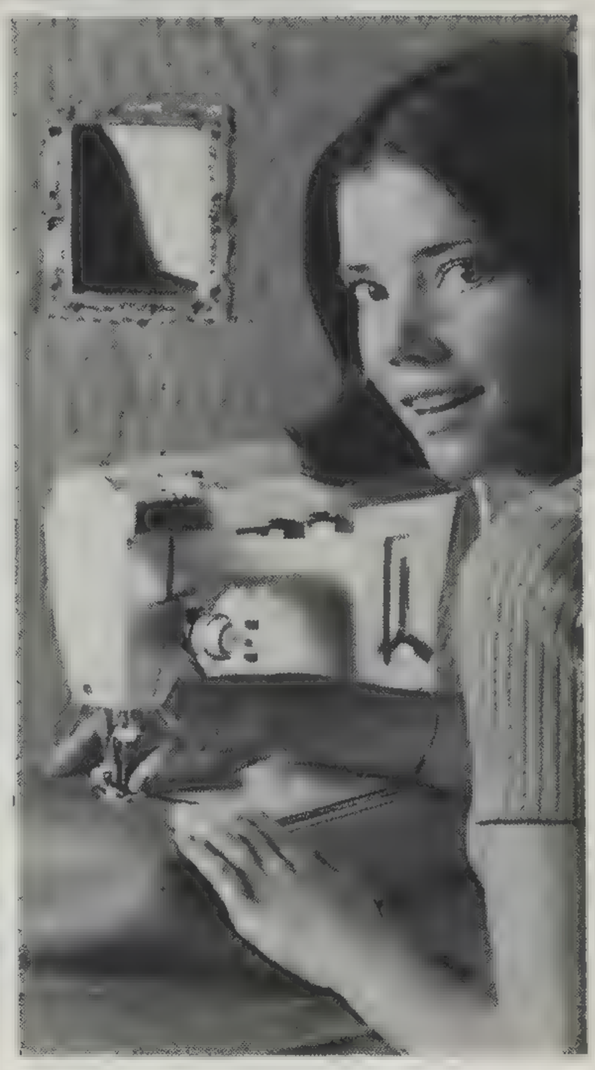
The "bedside manner" we used to hear so much about disappeared with the house call (no bed) and the little black bag. Professionalism came to take its place. If by that term we mean the highest degree of training, skill, and authority available, that, above all, is what women want. This is not to say that they ask for a doctor's credentials or look at his diplomas (unless they've read everything else in the waiting room). They have been referred by someone (usually another doctor, sometimes a friend) whose judgment they trust—a judgment that must be confirmed early on: they, in turn, must feel this authority.

Feelings take us into deeper, less well charted waters. What is authority for one may feel like authoritarianism to another, for the doctor/patient chemistry changes with each pairing. American women have a low tolerance for condescension and authoritarianism. Some suspect that physicians are less likely to "level" with them, on the one hand, and, on the other, are more likely to say, "Do this," or "Don't do that," than they would with a male patient.

"They're half right," admitted a well-known New York internist who asked not to be named. "About leveling, I doubt that we make any distinction by sex. We're guided by our judgment of what the particular patient can take. Where it's a question of imposing restrictions, probably because we have to walk so carefully on tiptoe with men—who *hate* being told what to do—we do relax with and talk straighter to women. I can hear myself saying to a man, 'I know you have a good many business lunches, so it may not be easy for you to follow this diet, but. . . . With a woman, I'm likely to say, 'Cut out this or that.'"

(Continued on page 310)

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RIGHT DOCTOR

(Continued from page 309)

"Sort out alarms from real emergencies"

Straight talk is easier for a woman to take if the doctor takes the trouble to explain *why;* better still, if he illustrates his explanation by showing her an anatomical model or going over her X-rays with her.

Time: almost without exception women wish doctors would give them more time. If a doctor is the kind who breezes into the cubicle and perches on the edge of the desk as if to say, "I'm so busy I don't even have time to sit down. Tell me quickly what your complaint is," a woman will get the not unreasonable impression that he is too concerned with making money to limit his practice so that he can do justice to each of his patients. Her carefully prepared questions will have flown from her mind, and she will find herself on the street with the strong impression that she has wasted *her* valuable time. She has come away without the reassurance she sought.

Reassurance, as gynecologists especially are aware, is extremely important to women. Even the practitioner who opened an office yesterday knows that only half of each visit goes to routine examining and checking. The other, equally important half is devoted to reassuring the patient that her baby will be born with all ten toes, or that she does not have cancer. One reason many women use their gynecologists as general practitioners is that through the years of having had children and checkups, they have had time to develop a relationship that makes possible the expression of their "silliest" fears.

It's all very well for a woman to call her fears silly, but a doctor had better not. A woman is likely to be put on guard for other signs of negative feelings. The physician who cannot control his "impatience, hostility, and prejudices," as Dr. H. Garner put it in an article called, "The Doctor/Patient Dyad," is one to avoid. That goes without saying. Yet doctors are as subject to frustrations, to affinities and antipathies as the rest of us. It's no good a doctor's being the best orthopedist in town if you happen to remind him of his wife with whom he's getting on badly, or if he hasn't learned to take out his day-to-day irritations on the squash court instead of on his patients.

The doctor who is irascible, keeps her waiting interminably, takes telephone calls during her time, treats her as if she were an organ instead of a person, speculates aloud about the diagnosis, ridicules her interest in vitamin therapy or acupuncture, and tells her that her symptoms are imaginary or "psychosomatic" is every woman's nightmare. The doctor who behaves while he's with her as if she were the only patient, is compassionate and empathetic, intuitively guesses her unspoken anxieties, tempers candor with tact and humor, and is available during emergencies is every woman's dream. What is surprising is that for many women the dream approaches reality. ▼

BIENNALE

(Continued from page 308)

"Deliciously passé, wittily kitsch"

début, is already almost a star and who almost surely will become a great prima donna in future seasons. However, opening night Ricciarelli was a bit unsure, sometimes veiling the magnificent sheen of her voice and her *mezza voce.* And so the real triumph of the evening belonged to Beverly Wolff, with her eminently confident, prodigious musicality.

In La Traviata, another very fine musician, Beverly Sills, did not appear as one of the more memorable Violettas, only because she did not "interpret" with passionate, devouring dramatic intensity the "attacks" ("Dite alla giovine. . ." or "Alfredo, Alfredo. . .") for anyone who ever heard the stunning spasms of Maria Callas. However, Sills's "classical" Violetta, intelligent and impeccable, was supported by a most agreeable staging (Gian Carlo Menotti, director; Renzo Mongiardino, designer) that was deliciously passé, pleasingly dusty, and even wittily kitsch. ▼

TRANSLATED BY ADRIENNE FOULKE

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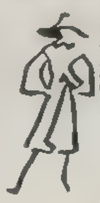
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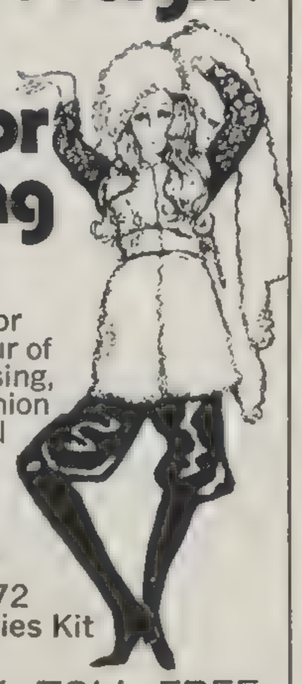
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ACCESSORY DETAILS

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Page 227: Earrings by Michael Moraux for Dubaux.

Pages 228-229: Earrings by Kenneth Jay Lane for Marvella, at Lord & Taylor. Rope around wrist by Swee Lo for Design Jewels International, at Bonwit Teller. Shoes by Beth's Bootery at Saks Fifth Avenue.

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Page 231: Adolfo hat, at Saks Fifth Avenue. Grandoe gloves, at Lord & Taylor. Fashiontime watch, at Bergdorf Goodman. Bag, at Henri Bendel. Belle-Sharmeer tights. Palizzio shoes.

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Page 233: Blassport sweaters and pants, at Miss Bergdorf of Bergdorf Goodman. Grandoe gloves, at Lord & Taylor. Ruza Creations wrist strap. Optyl Designs glasses.

Page 234: Hat by Irving Paul for Capadors, Pappagallo Shop at Altman's. The Custom Shop shirt. Grandoe gloves, at Lord & Taylor. Beautiful Bryans tights, at Bonwit Teller. Bonnie Doon socks, at Lord & Taylor. Shoes by Sergio Rossi for Rossi Shoes, at Bonwit Teller.

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Page 236: Mr. Martin hat, at Altman's. Handcraft scarf. Gloves at Saks Fifth Avenue. Alexis Kirk bracelets. Sunglasses by Christian Dior.

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Page 238: Gloves at Saks Fifth Avenue. Phoenix tights. Palizzio shoes.

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Page 246: Earrings and necklace by Kenneth Jay Lane for Marvella, at Lord & Taylor.

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Page 249: Earrings and bead rope bracelets by Robert F. Clark for William de Lillo, at Bonwit Teller.

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Page 255: Earrings by Michael Moraux for Dubaux, at Bloomingdale's. Halston necklace.

Page 256: Halston necklace. Bracelet by Puig Doria for Barcelona Designs. Christian Dior tights, at Lord & Taylor. Shoes by Florence Otway for Mademoiselle.

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Page 259 (upper right): Monet earrings. Celia Sebiri pendant. Roman Stripe tights. Shoes at Charles Jourdan Salon.

Page 260: Givenchy Nouvelle Boutique umbrella. Nina Ricci hat. Shirt by Gloria Sachs. Roman Stripe tights. Shoes by Sergio Rossi for Rossi Shoes.

Page 261: Umbrella by Givenchy Nouvelle Boutique. Adolfo hat, at Saks Fifth Avenue. Monet earrings. Ralph Lauren shirt. Walter Katten bag. Gloves by Bonnie Cashin for Crescendoe-Superb. Bracelet by Puig Doria for Barcelona Designs. Pants by Leslie Fulop for Beged-Or. Shoes at Charles Jourdan Salon.

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Page 263: Holly Dale for Internat earrings. Gloria Sachs shirt. Gerda Kominik for Highlander pants. Shoes at Charles Jourdan Salon.

Page 264-1: Jack Gilbert earrings. Halston necklace. Alexis Kirk bracelet. Gucci bag. Shoes at Charles Jourdan Salon.

Page 264-2: Hat by Don Anderson for Scheer Bros. Walter Katten bag. Belle-Sharmeer tights. Golo shoes.

Page 264-3: Scarf by Cisco. Halston International pants.

Page 265-4: Hat by Irving Paul for Capadors. Halston necklace. Belle-Sharmeer tights. Golo shoes.

Page 265-5: Hat by Don Anderson for Scheer Bros. Walter Katten bag. Brousseau gloves, at Saks Fifth Avenue. Golo shoes.

Page 265-6: Hat by Irving Paul for Capadors. Necklace by Michael Moraux for Dubaux. Palizzio shoes.

Page 266 (left): Hat by Mr. Martin, at Altman's. Halston sunglasses. Trifari earrings. Gloves at Saks Fifth Avenue. Envelope by Walter Katten, at Saks Fifth Avenue. Roman Stripe tights.

Page 266 (right): Grandoe gloves, Belle-Sharmeer tights. Palizzio shoes.

Page 267: Hat by Irving Paul for Capadors, at Altman's. Halston sunglasses. Pendant necklace by Michael Moraux for Dubaux, at Bloomingdale's. Bead necklace by Judith Dorn for Anchor Casting, at Henri Bendel. Gloves, at Saks Fifth Avenue. Tights at Bonwit Teller. Shoes at Charles Jourdan Salon.

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Page 268-2: Bag by Bonnie Cashin for Coach Leatherware. Cadoro bracelets. David Evins shoes.

Page 268-5: Monet earrings. Carrano bag. Roman Stripe tights.

Page 269-3: Dirk McDonnell bracelet. Bonnie Doon tights. Battani shoes.

Page 269-4: Madcaps hat. Monet chain. Bracelet by Michele and Janis Savitt. Battani shoes.

Page 269-6 (left): Madcaps hat. Handcraft scarf. Kay Fuchs gloves. Walter Katten bag. Van Raalte tights. Julianelli shoes.

Page 269-6 (right): Hat by Yves Saint Laurent for Madcaps. Beads by Judith Dorn for Anchor Casting. Elegant belt. Danskin tights. Shoes by Sergio Rossi for Rossi Shoes.

Page 269-7: Adolfo hat. Gloves at Saks Fifth Avenue. Carrano bag. Danskin tights. Herbert Levine shoes.

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Page 270 (right): Adolfo hat at Saks Fifth Avenue. Jack Gilbert earrings. Lederer bag. Necklace at Halston. Alexis Kirk bracelets. K.J.L. ring. Roman Stripe tights. Customcraft shoes.

Page 271: Madcaps hat. Cisco scarf, at Lord & Taylor. Korrigan sweater. Golo shoes.

Page 272: Jack Gilbert necklace. Elegant belt. Kay Fuchs gloves. Dirk McDonnell bracelet.

Page 274 (left): Kay Fuchs gloves. Boots by Palmroth of Finland for Fiorentina.

Page 274 (right): Brousseau gloves, at Saks Fifth Avenue. Boots at Charles Jourdan Salon.

Page 276: Fox muff by Bill Blass for Revillon, at Saks Fifth Avenue. Shoes by Herbert Levine, at Bonwit Teller.

Page 277: K.J.L. bracelet, at Bonwit Teller. Cadoro earrings.

Page 278 (upper left): Palizzio shoes.

Page 278 (right): Shoes at Charles Jourdan Salon.

Page 280 (center): Richelieu earrings. Halston bracelet. Beautiful Bryans stockings.

Page 282: Earrings by Holly Dale for Internat, at Bloomingdale's. Bracelets by Hattie Carnegie. Shoes at Charles Jourdan Salon.

Page 283 (upper left): K.J.L. earrings. Herbert Levine sandals.

Page 283 (right): K.J.L. earrings and bracelet, at Bonwit Teller. David Evins sandals.

Page 284: Hat by Don Anderson for Scheer Bros., at Bonwit Teller. Renauld glasses. K.J.L. earrings and bangles. Monet chain at waist. Van Raalte tights.

Page 285: Hat by Jacqueline Jewitt for Genesis. Riviera glasses. Scarf by Echo. Beautiful Bryans tights. Walter Steiger for Pancaldi shoes.

Page 286: Hat by Don Anderson for Scheer Bros., at Bergdorf Goodman. Halston earrings and belt. Vanity Fair tights.

Page 287: Adolfo cap, at Saks Fifth Avenue. William de Lillo necklace. Maximilian fox scarf. Center bracelet by DeBare Saunders. Yves Saint Laurent bangles. Danskin tights.

Page 288 (upper left): K.J.L. earrings. Pants by Leslie Fulop for Beged-Or.

Page 288 (right): Adolfo hat, at Saks Fifth Avenue. Pin on hat by Donald Stannard. Necklace by Eisenberg Ice, at Henri Bendel. Echo scarf wrapped around bodice. Hattie Carnegie bangle.

Page 289 (upper): Hat by Don Anderson for Scheer Bros. Trifari ring. Round-the-Clock tights. Herbert Levine shoes.

Page 289 (lower): Adolfo hat at Saks Fifth Avenue. William de Lillo earrings. Hanes tights.

Page 290 (upper): Earrings by Holly Dale for Internat, at Henri Ben-

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the New York Collections

Other stores across the country carrying new American fashions shown in this issue of Vogue. . . . On the opposite page, the accessories shown throughout the issue.



PAGE 230: The suit that looks like separates, by Kasper for Joan Leslie. Halle's-Cleveland; Jordan Marsh, Boston; Rike's.



PAGE 231: Toasty-tweed dress over a sweater, by Geoffrey Beene. Hudson's; Jordan Marsh, Boston; Stanley Korshak; Swanson's.



PAGE 238: Brown velveteen pants suit and shirt, by Calvin Klein. B. Forman; Garfinckel's, Washington, D.C.; Joseph Horne; Hudson's; May D & F.



PAGE 247: Aubergine cardigan and dress, by Bill Blass. Stanley Korshak; Rike's.



PAGE 248: Aubergine pants suit, by John Anthony. Jordan Marsh, Boston; Stanley Korshak.



PAGE 249: Aubergine sequin dress, by Bill Blass. Stanley Korshak; Sakowitz; Swanson's.



PAGE 256: Beige suède blouson, grey skirt, and turtleneck, by Anne Klein. L. S. Ayres; Hudson's; May D & F; Swanson's.



PAGE 259: Belted shirt-jacket suit in navy, by Oscar de la Renta Boutique. Garfinckel's, Washington, D.C.; Rike's; Sakowitz; Swanson's.



PAGE 259: Navy wool dress over a turtleneck, by Kasper for Joan Leslie. Garfinckel's, Washington, D.C.; Joseph Horne; Hudson's; Jordan Marsh, Boston; Stanley Korshak; Rike's; Wanamaker's, Phila.



PAGE 264: Kimberly's wrap-and-tie coat and pants suit. J. P. Allen; B. Forman; Hutzler's; Sakowitz; Sanger-Harris; Swanson's.

PAGE 264: Fur-collared wrap-and-tie tweed suit, by Seymour Fox. Garfinckel's, Washington, D.C.; Stanley Korshak.



PAGE 265: Mohair coat and knit dress, by Mario Forte for Rona. L. S. Ayres; Boston Store; Joseph Horne; Hudson's; Hutzler's; Sakowitz.



PAGE 265: Calvin Klein's wrap-and-tie coat and pants turnout. Boston Store; B. Forman; Hudson's; Jordan Marsh, Boston; May D & F; Swanson's.



PAGE 265: Blassport's wrap-and-tie coat with shirt and pants. Garfinckel's, Washington, D.C.; Halle's-Cleveland; Rike's; Swanson's.





PAGE 266: Beige knitted coatdress, by David Crystal. Hutzler's; Wanamaker's, Phila.



PAGE 267: Velvet jacket and plaid-skirted dress, by Shannon Rodgers for Jerry Silverman. L. S. Ayres; Garfinckel's, Washington, D.C.; Halle's-Cleveland; O'Neil's; Rike's; Shillito's.



PAGE 268: Corduroy pants suit and shirt, by Anne Klein. The Denver; Garfinckel's, Washington, D.C.; Swanson's.

PAGE 268: Kimberly dress and sweater. Boston Store; Garfinckel's, Washington, D.C.; Halle's-Cleveland; Joseph Horne; Hutzler's; Jordan Marsh, Boston; Stanley Korshak; May D & F; Rike's; Sakowitz; Sanger-Harris; Shillito's; Swanson's.



PAGE 269: Chester Weinberg's belted shirt-jacket, skirt, turtleneck. Garfinckel's, Washington, D.C.; Jordan Marsh, Boston; Stanley Korshak.



PAGE 270: Anne Fogarty's navy dress (at right in this picture). L. S. Ayres; Rike's; Swanson's.



PAGE 271: Navy wool chopped coat and pants, by Calvin Klein. Boston Store; Garfinckel's, Washington, D.C.; Joseph Horne; Hudson's; May D & F; Sakowitz; Swanson's.





PAGE 273: Blassport's chopped coat, sweater, and pants (at left in this picture). L. S. Ayres; Halle's-Cleveland; Hudson's; Stanley Korshak; May D & F; Swanson's.



PAGE 278: Smoky-brown sequin pants suit, by John Anthony. Jordan Marsh, Boston; Stanley Korshak; Sakowitz; Swanson's.



PAGE 280: Taupe jersey halter dress, by Bill Blass. Garfinckel's, Washington, D.C.; Hudson's; Stanley Korshak.



PAGE 284: Glittery sweater set, by Leslie Fay. L. S. Ayres; Frost Bros.; Hudson's; Hutzler's; Maas Bros.; Jordan Marsh, Boston; May D & F; Rich's; Rike's; Sanger-Harris; Young Quinlan.

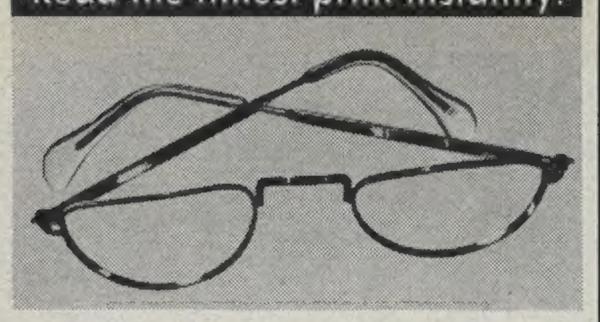
PAGE 285: Three-piece glittery sweater set, by Jay Kobrin for Maisonette. Garfinckel's, Washington, D.C.; Swanson's.



PAGE 288: Unlined black wool suit (we added the Lurex top), by Friedricks Sport for Henry Friedricks. Garfinckel's, Washington, D.C.; Hudson's; May D & F; Wanamaker's, Phila.



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ACCESSORY DETAILS

Continued from page 312

del. Palizzio shoes.

Page 290 (lower): K.J.L. earrings and watch. Schiaparelli tights.

Page 291: K.J.L. earrings. Accessocraft wire-and-pearl bangles. Yves Saint Laurent bracelets. Danskin tights. Herbert Levine shoes, at Bonwit Teller.

Page 292: Earrings by H. & S. for D.M.A. Yves Saint Laurent bracelet. Walborg bag, at Altman's. Hanes tights. Herbert Levine shoes.

Page 293: William de Lillo clips. Glittery bangle by Hattie Carnegie. Jet bangle by Yves Saint Laurent. Van Raalte tights. Shoes by Silvia B. for Fiorentina.

Page 294: Eisenberg Ice earrings.

Page 295 (upper left): K.J.L. earrings and bracelet. Calderon belt. Tights at Bergdorf Goodman. Shoes at Charles Jourdan Salon.

Page 295 (right): K.J.L. earrings. Bangles by KJ.L. and Bergère. Maximilian fox scarf.

Page 296: K.J.L. earrings. William de Lillo necklace. Berkshire tights. Herbert Levine shoes, at Bonwit Teller.

Page 297: Theresa Ahrens barrette. K.J.L. pendant and bracelets, at Lord & Taylor. Tights at Bergdorf Goodman. Herbert Levine shoes, at Bonwit Teller.

HAIR

(Continued from page 244)

Brushing . . . the less the better

Often the cause is external and can be eliminated as soon as it is known. A physician's trained eye will spot a bacterial, viral, or fungus infection right off. He will then prescribe therapy—maybe ultra-violet rays, cortisone tincture, or a medicated shampoo. He will note if the scalp is excessively oily. Squalene, a chemical present in the natural oils which your sebaceous glands secrete, is known to act as a depilatory. Excess oil can also lead to dandruff, another culprit. To combat this condition, the doctor will probably recommend a special shampoo.

If deficient hormone production is the problem—as it so frequently is—replacement therapy can begin immediately. There is no *general* treatment for the various forms of hair loss. There are, instead, *specific* treatments for *specific* ailments. Remember: serious hair loss is a medical problem—it cannot be cured by miracle creams or electronic gadgets, high-protein diets or tingling massage.

"Women may see their hair become quite sparse but only about 5% ever become bald. . . ."

But sometimes people go to the dermatologist about thinning hair only to find it's all their own doing. Take brushing, for example. The less, the better—with natural bristles, better still (nylon ones have square-cut edges which split and fray the hair). Brush rollers should also get the brush-off, along with vigorous backcombing and those rubber bands you use to sleek a chignon or pony tail; slight as the pull on the hair may be at any one time, the effect is cumulative—enough to loosen the hair to the point where it falls right out. Whenever possible, let you hair dry naturally after shampooing and avoid brushing it while wet. And always use a mild shampoo unless a stronger one is recommended as medication. Change your part occasionally—or go without one altogether from time to time. Do a patch test when trying a new product for the first time to be sure you are not allergic to it.

There are close to 100,000 hairs on your head if you're a brunette—slightly more if you're a blonde, slightly less if you're a redhead. About 90% are in the growing, or anagen, phase and 10% are in the resting, or telogen, period. Shedding is usually heaviest around November, growth at its peak in the summer months. But the 90-to-10 ratio remains more or less the same—and any abnormal hair loss is brought about by some deviation from this normal cycle of growth.

Just as many women as men are affected by abnormal hair loss, but with one very noticeable difference: women may see their hair become quite sparse but only about 5% ever become bald, while men's hair recedes to the familiar horseshoe fringe almost as a matter of course. Beginning about half an inch behind the hairline, women's hair tends to thin out over a wide area that extends back over most of the crown.

The actual cause of hair loss is still much of a medical riddle. Why, doctors ask, is the male hormone, androgen, burned up so much faster by hair follicles in areas destined to be bald than by follicles in non-balding areas? Drugs that counteract androgen are being studied intensively at present and Dr. Norman Orentreich, a pioneer in the field, suggests they may "provide a cure within years, not decades."

Where areas of permanent baldness occur, there is a medically approved means of replacing hair: transplantation. And Dr. Orentreich, who developed this method of transferring small circular scalp plugs from an area where hair flourishes to the balding one, says 10% of his transplant patients are women. There is even hope for the 5% who go totally bald—research is forging ahead on transplants from a healthy scalp to an ailing one, keeping tests all in the family for the moment but looking ahead to the day when they can be successfully done on any two people with the same color and type of hair.

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Chicago, Ill. .....Carson, Pirie & Scott
Cincinnati, Ohio .....Shillito's
Clearwater Beach, Fla. .....Maas Bros.
Cleveland, Ohio .....Halle Bros
Colorado Springs, Colo.....Montaldo's
Columbus, Ohio .....Montaldo's
Dallas, Texas .....Neiman Marcus
Darien, Conn. .....Margo Moore
Dayton, Ohio .....Rike-Kumler
Denver, Colo. .....Montaldo's
Des Moines, Iowa .....Younker Bros.
Detroit, Mich. .....J. L. Hudson
Dublin, Calif. .....Liberty House
Durham, N.C. .....Montaldo's
Englewood, N.J. .....The Engle Shop
Fort Worth, Texas .....Neiman Marcus
Fresno, Calif. .....Berkeley's
Glendale, Calif. .....Judd's
Grand Rapids, Mich. .....The Duddery
Greensboro, N.C. .....Montaldo's
Harrisburg, Pa. .....Bowman's
Hartford, Conn. .....G. Fox
Honolulu, Hawaii .....Liberty House
Houston, Texas .....Battelstein's
Indianapolis, Ind. .....L. S. Ayres
Jackson, Mich. .....Jacobson's
Jackson, Miss. .....Gus Mayer
Jacksonville, Fla. .....Furchgott's
Kansas City, Mo. .....Harzfeld's
Lake Forest, Ill. .....Lake Forest Sports Shop
Lancaster, Pa. .....Showcase of Fashion
Lewiston, Me. .....Ward's
Lincoln, Nebr. .....Hovland-Swanson
Little Rock, Ark. .....M. M. Cohn Co.
Los Angeles, Calif. .....Joseph Magnin
Louisville, Ky. .....Gus Mayer
Lubbock, Texas .....Margaret's
Memphis, Tenn. .....Gus Mayer
Miami, Fla. .....Burdine's
Miami Beach, Fla. .....Sandra Post
Milwaukee, Wisc. .....Boston Store
Minneapolis, Minn. .....Dayton
Mobile, Ala. .....Springdale Gayfer
Nashville, Tenn. .....Gus Mayer
Natchez, Miss. .....M. M. Ullman
New Canaan, Conn. .....Nora Zandre
Newark, N.J. .....Hahne & Co.
New Orleans, La. .....Gus Mayer
Newport Beach, Calif. .....Gimone's
Norfolk, Va. .....Naivette Shop
Nutley, N.J. .....Sylvia Mancin
Oklahoma City, Okla. .....Gus Mayer
Palm Beach, Fla. .....Frances Brewster
Pensacola, Fla. .....Gayfer
Philadelphia, Pa. .....The Blum Store
Phoenix, Ariz. .....Diamond's
Pittsburgh, Pa. .....Joseph Horne
Portland, Ore. .....Meier & Frank
Red Bank, N.J. .....Wilhemina Dobbins
Richmond, Va. .....Montaldo's
Roanoke Rapids, N.C. .....Fannye's
Rochester, N.Y. .....B. Forman
Rockford, Ill. .....Flowers by Connie
St. Louis, Mo. .....Stix, Baer & Fuller
St. Petersburg, Fla. ..... Maas Bros.
Salt Lake City, Utah .....Z.C.M.I.
San Antonio, Texas .....Frost Bros.
San Francisco, Calif. .....Joseph Magnin
San Marino, Calif. .....Damon's
Santa Barbara, Calif. .....Lou Rose
Savannah, Ga. .....Fine's
Seattle, Wash. .....Frederick & Nelson
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